

IN THIS ISSUE: { DOES RADIO HELP OR HINDER MUSICAL ART?—By Cyril Scott
WOONG THE MUSE WITH WHISKERS—By Ernest Harold Barbour

MUSICAL COURIER

Weekly Review OF THE *World's Music*

Subscription \$5.00
Europe \$6.25 Annually

NEW YORK, SATURDAY, JANUARY 23, 1932

Price 15 Cents



Nicholas Boris photo

FRITZ REINER

Conductor, Curtis Symphony Orchestra and Philadelphia Grand Opera



JOSEPH KNITZER
photographed with Carl Lamson. The young violinist made his debut in Detroit recently with the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, playing the Tchaikowsky D minor concerto. (Photo by Ye Craftsman)



ROLF PERSINGER
eleven-year-old son of Louis Persinger, appeared as violin soloist at one of the concerts of Guy Maier's Children's Music Festival held in the Barbizon-Plaza, New York, during the holiday week. (Photo by Wide World)



JOHN CHARLES THOMAS
photographed in his dressing room at the Academy of Music (Philadelphia) before making his debut as Scarpia (in Tosca) with the Philadelphia Grand Opera Company. (Wide World photo)



COLLETTE d'ARVILLE
according to the Washington Post, "scored as Carmen" with the Cosmopolitan Grand Opera Company at the New National Theater, Washington, January 9. The same paper mentioned Miss d'Arville as a "gay, bewitching, whimsical coquette." The Washington Herald spoke of Miss d'Arville as "the most fascinating and convincing Carmen of Carmens." She sang the role in French. Jacques Samoussoud conducted.



A NOTABLE PORTRAIT OF GLUCK.
J. B. Greuze is known today for his sentimental and pretty pictures of young girls. But in his best period he was highly esteemed as a portrait painter. In 1774, when Gluck produced his *Iphigénie en Aulide* at Paris, Greuze was forty-nine, and Gluck was sixty. This picture shows the kindly eyes of the composer and the florid face of the man who loved his French champagne. Gluck died comparatively wealthy at Vienna in 1787, aged seventy-three. Greuze died in the direst poverty at Paris in 1805, aged eighty. (Photo-copy by Clarence Lucas)



A HISTORIC MOMENT.

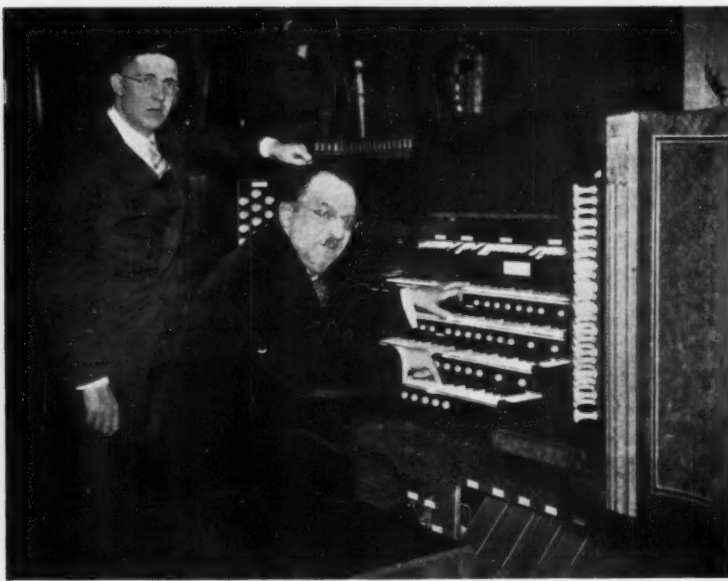
Clarence Whitehill as George Washington is requested to accept the presidency. The others are A. J. Herbert as Alexander Hamilton and Grace Van Auker as Martha Washington. This is a scene from the Vitaphone picture, *Washington — the Man and the Capital*, in which the Metropolitan Opera baritone enacts the role of the Father of his Country.



JACQUELINE ROSIAL,
soprano, was a recent soloist with the Manhattan Symphony Orchestra, Henry Hadley, conductor. The New York Times said, "She was warmly received by the large audience." Miss Rosial appeared at the Hollywood Bowl with Percy Grainger last November.



DANA SUESSE,
nineteen-year-old composer, whose *Concerto in Three Rhythms* has just been chosen by Paul Whiteman for the feature number at his concert at the Metropolitan Opera House, New York. (Wide World photo.)



DR. SIGFRID KARG-ELEKT,
one of the outstanding composers for the organ, recently arrived in this country from Germany. He gave his initial American concert on the new Moller concert organ, at the Waldorf-Astoria, New York. (Wide World photo)

MARION KAHN
CONCERT ACCOMPANIST — COACH
REPERTOIRE
253 West 93rd Street, New York
Telephone Riverside 9-8746

ELIZABETH TOPPING
PIANIST—TEACHER
212 West 79th Street, New York
Phone: SUquehanna 7-8862

MME. REGINA A. DE SALES
VOICE AND REPERTORY
10 rue Le Verrier, Paris 6me

HUGH PORTER
ORGANIST AND CHOIRMASTER
Second Presbyterian Church, New York
ORGANIST Address
ORATORIO SOCIETY 600 W. 122nd St.,
OF N. Y. New York

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
140 East 19th St., New York City
Tel. STuyvesant 9-5956

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR—TEACHER
Member of American String Quartet, Available
for Concerts. Conductor Hecksher Foundation
Symphony Orchestra
3335 Steuben Ave., N. Y. C. Tel: EStabrook 8-6801

GIORGIO KANAKES
TENOR
VOICE CULTURE OPERATIC COACH
BEL CANTO METHOD
315 West 99th St., N. Y. Tel.: Riverside 9-8421

EDWIN McARTHUR
ACCOMPANIST and COACH
Studio: 138 West 58th St., New York City

MRS. WOOD STEWART
TEACHER OF SINGING
Member of Faculty of Institute of Musical Art
of the Juilliard Foundation. 120 Claremont Ave.,
N. Y., Sherman Square Studios, 160 W. 73rd St.,
N. Y. Tel. TRafalgar 7-6700.

CARL M. ROEDER
TEACHER OF PIANO
Faculty Member of the Institute of Musical Art
of the Juilliard Music School
Summer Course at Barrington School, Great
Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.
Telephones: PENnsylvania 8-2634 and HUmboldt 1429

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broad-
way, New York
Residence Tel., SEdwick 3-4344

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No Instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient
features of the Gallin-Paris-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, N. Y.
Tel: PENn. 6-2634

MRS. JOHN DENNIS MEHAN
Private and Class Lessons, Song and Speech
Established in New York City 1901
70 Carnegie Hall, 154 West 57th St., N. Y.
Telephone Circle 7-1472

WALTER L. BOGERT
Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. UNIVERSITY 4-4699

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHineland 4-4732

WM. EARL BROWN
Author of "VOCAL WISDOM"
formerly assistant to Lamperti
Studios: 57 W. 75th St., N.Y. SUquehanna 7-1079

FRANCIS MOORE
PIANIST, TEACHER, ACCOMPANIST
169 East 78th Street, New York City
Telephone REgent 4-8226

IAN McINTYRE
VOICE SPECIALIST—WORLD LECTURER—
PSYCHOLOGIST
(Formerly of London)
Singing—Vocal Artistry
Vocal Anatomy—Speech Defects
Studio 81, Carnegie Hall, N. Y. Circle 7-3121

FRANKLYN W. MAC AFEE
CONCERT ORGANIST
Teacher of Organ and Piano
Gunzburg School of Music, Detroit, Mich.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Tel. SCHuyler 4-3580

EDWARD E. TREUMANN
CONCERT PIANIST—ARTIST—TEACHER
Expert Instruction—Detail work for concert pianists.
Recommended by Emil Von Sauer and Josef Hofmann
STUDIO: 7 West 86th Street, New York
Tel.: SCHuyler 4-3753—4-1555

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

DEANE DOSSERT
Voice Specialist
9 rue Henri Heine, Paris
Appointments by letter only

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
205 West 57th Street
New York, N. Y. Phone Circle 7-8178

BURNHAM-WRAGG
PIANO SCHOOL
Steinway Hall, New York City

THUEL BURNHAM **RUSSEL WRAGG**
(Private Lessons and (Piano and Keyboard
Master Classes) Harmony)
Steinway Pianos Used

PACIFIC COAST DIRECTORY

THE CORNISH SCHOOL
Drama—Music—Dance
A Civic Institution (Est. 1914)
Write for new illustrated catalog
Seattle Washington

DR. GEORGE LIEBLING, Mus. Doc.,
Internationally famous Concert-Pianist,
Composer and Master Teacher.
Radio station: KMTR Mondays
at 8:45 p.m.
1735 No. Wilcox Ave., Hollywood, Cal.

MYER, EDMUND J.
New York Voice Specialist
168 So. Kingsley Drive, Los Angeles,
Cal.

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone AUdubon 3-3748

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PENn. 6-2634

GERMAINE BENTZ
PIANIST—ACCOMPANIST
TEACHER OF PIANO
First Prize, Conservatory of Strasbourg, France
Recommended by I. Philipp, Paris
STUDIO: 116 Carnegie Hall, N. Y. Tel. Circle 7-5269

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

GEORGE I. TILTON
ORGANIST AND CHOIRMASTER
THIRD PRESBYTERIAN CHURCH
N. Warren St., above W. Hanover, Trenton, N. J.
Tel. Trenton 5066

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Tel. TRafalgar 7-9453

MME. EMMA A. DAMBMANN
CONTRALTO AND VOCAL INSTRUCTOR
Bel Canto Method
Residence-Studio, London Terrace, 430 W. 24th St.,
New York. Tel. CHelsea 3-1442. Kindly write

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of
singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

JANET SPENCER
TEACHER OF SINGING
175 Claremont Ave., New York City
Telephone: MOument 2-8753

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHineland 4-8623

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
61 Gramercy Park—North : : New York
Telephone: GRamercy 5-1717

F. W. RIESBERG, A.A.G.O.
Organist at Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel. SCHuyler 4-4140.
Personal address: 601 West 140th Street
Tel. AUdubon 3-1140

OATMAN, JOHN R.
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

**SAN FRANCISCO CONSERVA-
TORY OF MUSIC**
3425 Sacramento St., San Francisco

THE ELIZABETH SIMPSON
PIANO STUDIOS
Coaching of Concert Program a Spe-
cialty.
26 O'Farrell St., San Francisco

EDOARDO PETRI

TEACHER OF SINGING—ENDORSED BY
WORLD FAMOUS ARTISTS AND
EDUCATORS

Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone PENn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUquehanna 7-6625
Also Classes for Children

MME. JOAN O'VARK
CORRECT TONE PRODUCTION
IN SPEECH AND SONG
Studio: 706 Steinway Hall, New York

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
510 Steinway Hall, 113 W. 57th St., New York
Thursdays Only
Will Accept Advanced Violin Pupils

EDGAR SCHOFIELD
Member of the American Academy of
Teachers of Singing
Endorsed by EDWARD JOHNSON of Metropolitan
Opera Co.
171 West 71st Street, New York
Telephone: ENdicott 2-9527

ADDYE YEARGAIN HALL
TEACHER-TRAINING SCHOOL
for
PIANO CLASS INSTRUCTION
Sherman Square Studios, 160 West 73rd Street
New York City TRafalgar 7-6700

JESSIE FENNER HILL
TEACHER OF SINGING
Repertoire—Radio
Great Northern Hotel, New York
Telephone Circle 7-1900

ALBERTO BIMBONI
CONDUCTOR AND VOCAL TEACHER
Member of Faculty Curtis Institute of Music,
Philadelphia
Residence: Hotel Buckingham, 191 West 57th Street
New York City
Telephone: Circle 7-4810

S. CONSTANTINO YON
VOCAL AND PIANO INSTRUCTION
By appointment only
853 Carnegie Hall, New York
Phone: Circle 7-0951

MME. ADA SODER-HUECK
Teacher of Noted Artists here and abroad
Recognized Authority on Voice Development,
Style and Diction
Opera and Concert Stage
STUDIOS: 1425 BROADWAY, N. Y.
Phones: PENn. 6-4119, 6-2634

DR. DANIEL SULLIVAN
Teacher of International Artists
Rudolph Laubenthal, Georges Baklanoff,
Alice Nielsen, Lydia Lypkowska
132 West 74th Street : : New York City
Phone: TRafalgar 7-1291 Louise Carroll, Secy.

MME. SCHOEN-RENE
365 West End Avenue
Between 77th and 78th Streets
New York

BRUNO HUHN
SINGING LESSONS AND COACHING
English, French and German Song repertory
205 West 57th Street, New York
Telephone Circle 7-5420

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

GINA CIAPARELLI-VIAFORA
Formerly Leading Soprano Metropolitan
Opera House
Teacher of noted artists
Authority on VOICE PLACING
"GRAND OPERA AND CONCERTS"
Endorsed by world's greatest artists
Studios: 37 Riverside Drive, New York
Tel.: ENdicott 2-0252
Auditions by Appointment Only

THE CARL FIQUE STUDIOS
Director Mrs. Carl Figue, Voice, Piano
and Dramatic Action. F. W. Riesberg,
Piano, Organ, Harmony and Composi-
tion. Marian Filmer, Stage and Toe
Dancing. Bruno Timmermann, Violin
and Ensemble.
28 So. Portland Ave. Brooklyn, N. Y.
Tel. NEvins 8-3462

Katherine Carey, successor to Mrs. Babcock's
**INTERNATIONAL MUSICAL and
EDUCATIONAL AGENCY**

Church, Concert and School Positions Secured
Carnegie Hall, New York. Tel. Circle 7-2634

Mrs. H. H. A. BEACH

Composer-Pianist
353 W. 57th Street, New York
A. W. Ass'n Clubhouse Tel. COLUMBUS 5-6100

FRANK TAURITZ

Specialist in FRENCH, ITALIAN, SPANISH and GERMAN
Diction; LANGUAGE COACH. Reasonable rates
1343-76th St., Brooklyn, N. Y. Tel. BLOOMSBURG 8-6146

WALTER SPRY

PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

ARTHUR MICHAUD

CONCERT — TENOR — ORATORIO
Authority on voice production and breathing
Exponent of Lilli Lehmann method
STUDIO: 915 CARMON HALL, N. Y. BAYVIEWWOOD 8-6965

MARGOLIS VOICE CULTURE

1425 Broadway, Suite 38, New York City

OLGA von TURK ROHN

Teacher of Voice
1234 Kimball Bldg. Chicago, Ill.

BERTRAM PEACOCK

616 STEINWAY HALL
NEW YORK

John Prindle Scott

SONG WRITER
THE SCOTTAGE
McDonough, Chenango Co., New York

ELIZABETH GUTMAN

Concert Soprano and Teacher of Singing
118 West 57th St., N. Y. Circle 7-1900

R. SHAFFNER

SOPRANO — Soloist St. Bartholomew's Church
25 East 70th St., New York
Telephone RHILANDER 4-1759

EDA KROITZSCH

SOPRANO Specializing in Lieder
BETTY TILLOTSON CONCERT DIRECTION
1776 Broadway, New York

Thomas James Kelly

Cincinnati Conservatory of Music

CAROLINE LOWE Voice Training

50 W. 67th St., New York City. Tel.: SUsq. 7-4950

ESTHER HARRIS

TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO

WARFORD

TEACHER OF SINGING
4 W. 40th St.
N. Y. C. Tel. PENN 8-4887

Wilson LAMB

BARITONE TEACHER OF VOICE
Available for Concert, Recital and Oratorio
Studio: Metropolitan Building, Orange, N. J.
N. Y. Branch: 105 West 130th Street

BAND and ORCHESTRA MUSIC

OF ALL PUBLISHERS, POSTPAID TO YOU
Vocal and Instrumental Solos, Duets, Trios, etc.
Instruction Material for all Instruments
ORCHESTRA MUSIC SUPPLY CO.
1658 BROADWAY NEW YORK

HARRY CUMPSON

Pianist
Management: Richard Copley
10 East 43rd Street New York

VICTOR HARRIS

TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

EMIL HERRMANN

RARE VIOLINS

Bayreutherstr. 30 161 West 57th St.
BERLIN W. 30 NEW YORK
59 East Adams St. 310 Sutter St.
CHICAGO SAN FRANCISCO

Full Guarantee — Expert Appraising —
World Famous Workshops —
Highest Grade Repair Work Guaranteed —
Bows — Cases — All Accessories

ARTHUR WARWICK

PIANIST-TEACHER
Director of Piano-Horace Mann School for Boys
113 West 57th Street, N. Y. Tel. Circle 7-4780

BOICE

SINGING
Steinway Hall, 113 W. 57th St., New York City
S. Studio 717 Tel. Circle 7-0187

RALPH ANGELL

ACCOMPANIST
3536-79th Street, Jackson Heights, L. I.
Telephone: HAVEMAYER 4-3800

SIGHT SINGING

Amazingly quick and lasting results obtained by
MME. C. TROTIN
Author of "Key to Musicianship"

Carnegie Hall Tel. Private Residence
Studio 885 University 4-3803 411 West 115th St.

HORTENSE DRUMMOND

CONTRALTO
OPERA — CONCERT — RECITAL
519 Sunset Road, Winnetka, Ill.

KARLETON HACKETT

TEACHER OF SINGING
Kimball Hall, Chicago

RALPH DOUGLASS

Pianist-Accompanist-Coach
TEACHER OF PIANO
Sherman Square Studio, 169 W. 13rd St., N. Y. C.
TRAFALGAR 7-6766

HADDEN-ALEXANDER

(OF NEW YORK AND WASHINGTON)
PIANIST-TEACHER
Special McDowell programs
A Address, 2193 R. Overlook Rd., Cleveland Hgts., O.

HOMER MOWE Voice Training

166 W. 72nd St., New York City. Tel. ENdicott 2-2165

PEARL ADAMS

COMPOSER — CONDUCTOR
Songs sung by Martha Atwood, Raffaele Diaz, Marie Sten-
nus-Lundt and others. Night on the Dunes. Omnipress: Sea
Wind. 24 West 57th St., N. Y. Tel.: SCHUYLER 4-9335

CAROLINE BEESON FRY

TEACHER OF SINGING
2 Orchard Parkway, White Plains, N. Y.
810 Carnegie Hall New York, N. Y.

WESLEY G. SONTAG

COMPOSER-VIOLINIST—Recent publications: Folk
and Master Melodies for the Young Violinist; Bach
Suite for Orchestra (Schirmer).
Care of Musical Courier, 113 W. 57th St., New York

NAT. D. KANE

PIANO and THEORY
Specializing in Adult Instruction.
Beginners and Advanced. Pulse
Relaxation, Nerve Control. Con-
centration.
169 W. 132nd St., New York City
Telephone: ENdicott 2-8788

PERSONAL PHONOGRAPH RECORDS

Electrical Transcriptions
ROYAL STUDIOS
Royal Broadcasting Systems, Inc.
Personal Recording Dept.

501 Madison Avenue New York
Wickersham 2-0425

MR. and MRS. HENRY HOLDEN HUSS

Joint Recitals
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Courses for Teachers

Studio: 809 Steinway Bldg., 113 W. 57th St.
Address: 144 E. 150th St.
Tel. MOTT Haven 9-0365, New York

THE BEAUFORT

140 West 57th Street
Tel. Circle 7-3453

KEATOR

Organist-Director St. Andrew's M. E. Church,
West 76th Street, New York City
Special Music 3rd Sunday Evenings,
Visiting artists assisting

ETHEL GLENN HIER

COMPOSER-PIANIST
Private and Class Lessons in Piano and Harmony
205 W. 57th St., New York Circle 7-8578

ZEROLA

Singer and Teacher of Singing
Studio: 250 W. 88th St., N. Y. SCHUYLER 4-2335

JERDENE BRADFORD

CONTRALTO
Personal Representative Edna Horton
1416 Steinway Hall, N. Y.

KALLINI

TENOR Philadelphia Grand Opera Co.
CONCERTS—OPERA—RECITALS
Studio: 14 Riverside Drive, N. Y. Tel. ENdicott 2-0139

ELLEN KINSMAN MANN

TEACHER OF SINGING
508 FINE ARTS BLDG., CHICAGO
Tel. Harrison 2303

Louise St. John WESTERVELT

TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

KRAFT

Concert — TENOR — Oratorio
Vice-Pres. Columbia School of Music
Chicago, Ill.

CLARENCE DICKINSON

Concert Organist
Organist and Director, The Brick Church and Union Theo-
logical Seminary. Director of the School of Sacred Music of
Union Theological Seminary. 413 Fifth Ave., N. Y. C.

OTTO LUENING

Composer-Conductor
2 1/2 years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

BUTLER Soprano

CONCERTS
PUPILS ACCEPTED
Chicago, Ill.

HAMILTON MORRIS

Soprano CONDUCTOR Teacher
71 Willow Street, Brooklyn, N. Y. Tel. MAIn 4-8935

ALVAH E. NICHOLS

Voice Teacher and Baritone
Address 41 Monroe St., Brooklyn, N. Y.
Phone PROspect 9-3744

SIBYL SAMMIS MacDERMID

SOPRANO PUPILS ACCEPTED
SHIRMAN SQUARE STUDIO: 189 W. 13rd St., New York City
Tel.: TRAFALGAR 7-6761 and ENdicott 2-6748

NANA B. LEWIS

CONCERT-ORATORIO
RENTALS MANAGED PROGRAMS ARRANGED
Address: 2374 Seventh Avenue, New York
Tel.: AUDUBON 3-8291

Mme. IRMA SWIFT

TEACHER OF VOICE
166 West 72nd Street, New York
Phone: TRAFALGAR 7-8939

TINKER

TENOR
353 Angell St., Providence, R. I.

HARRY FRATKIN

Violinist — Teacher
"I can highly recommend him in both capacities."—Aur.
Bronze: Brooklyn, 1929—47th St., Tel. WINDSOR 8-5298.
New York: 387 W. 76th St., Tel. ENdicott 2-3688.

BENDITZKY

PIANIST-ACCOMPANIST
2556 Morse Avenue Chicago, Ill.

NATIONAL OPERA CLUB OF AMERICA, Inc.

America's greatest organization for
the furthering of Interest in opera

Baroness Katharine E. von Klenner
1730 Broadway, New York

Apply to President for all Information

"Not all may become Artists, but everyone can
be taught to sing artistically."

HAGGERTY-SNELL Teacher of
METROPOLITAN OPERA HOUSE STUDIO 1425 Broadway, New York
Phone: PENNSYLVANIA 6-2634

Georgia STARK

COLORATURA SOPRANO
NOW BOOKING ERASON 1931-32
Mgt.: L. E. Belymer, Auditorium Bldg., Los Angeles, Cal.

PANGRAC STUDIOS

VOICE — PIANO — ORGAN
THEORETICAL BRANCHES
415 Central Park West, New York Tel. Academy 3-3441

ADOLPH PICK

VIOLIN PEDAGOGUE — CONDUCTOR
640 Lyon & Healy Bldg., Chicago, Ill.
Phone: Long Beach 2016

FAY FOSTER

Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers
specialties
Address—15 West 11th St., N. Y. City

MODERN SCHOOL OF MUSIC

Voice, Italian Bel Canto Method, Piano, Polyphony,
Harmony, Musical Form and Gregorian Chant.
Vanderbilt Studios No. 1 Telephone: CAledonia 5-7778
15 East 38th St., N. Y. C. 9 a.m. to noon and 3 to 6 p.m.

ARTHUR M. BURTON

BARITONE
Fine Arts Building Chicago

THOMPSON CONCERT

PIANIST
Accompanist—Coach—Repertoire
A 38 W. 56th St., N. Y. Circle 7-3722

Buy From Your Local Dealer

RUTH RAY

Violinist
509 So. Wabash Ave. Chicago
Tel. Harrison 5930

V. COLOMBATI

VOICE PLACEMENT—COACHING
Teacher of JOSEPHINE LOCHNER, EMILY DAY, NANCY
MCCORD, HALLIE STILES, CLAUDE ALGER, ETC.
145 West 80th St., New York
Phone BUQuahanna 7-7765

DANIELL

VOICE BUILDER
Diaphragmatic Breathing and Voice Placement
Studios: 131 West 110th St., New York City
Telephone MOument 2-0777

ELIZABETH A. VALDES

SOPRANO
Rodin Studios, 200 W. 57th St., New York, N. Y.
Telephone Circle 7-0684

TURNER-MALEY

COACH—TEACHER OF SINGING
Studio: 816 Steinway Hall, New York
113 West 57th Street Tel. Circle 7-9833

DeVRY Recording Laboratories

Suite 802, 23 East Jackson Blvd., Chicago
D. L. FRIEDMAN Webster 4123

VITALY SCHNEE

PIANO SCHOOL
744 Wrightwood Ave. Chicago
Phone: GRaceland 1879

WINSLOW

POET — COMPOSER
CONCERT, SACRED, RADIO SONGS—Only One Hour
I (ded. to G. Martinelli); Room of Youth; My Little
Kingdom; Embers; etc. Anthems, Lyrical by Mildred
N. At leading music stores. Arranger and Accompanist.
E 2642 Mansfield Pl., B'klyn, N. Y. Lifeguard 3-3595.

LILLIAN WECHS

Soprano
TEACHER OF SINGING
Pupil of Lilli Lehmann
NEW YORK: 160 W. 73rd St. NEWARK:
24 Park Pl.
ENdicott 2-6142 Market 9676

NATIONAL OPERA CLUB OF AMERICA, Inc.

America's greatest organization for
the furthering of Interest in opera

Baroness Katharine E. von Klenner
1730 Broadway, New York

Apply to President for all Information

Bruno Walter Cheered at N.Y. Debut

By LEONARD LIEBLING

Returning to New York after an absence of about eight years, Bruno Walter, guest conductor of the Philharmonic Orchestra, had an unusually warm reception at his inaugural appearances on Thursday evening, Friday afternoon and Saturday evening of last week at Carnegie Hall.

The listeners not only applauded Walter with eagerness but many of them also remained at the end of the concert to cheer the German conductor and recall him to the platform time and again.

That tribute was the more significant because Walter's delayed arrival in America had given him only two days in which to rehearse with the orchestra, and the players were on that account guilty of occasional technical slips at the Thursday concert. The individual achievement of the conductor therefore was the more deserving for his thorough and fascinating interpretations carried out convincingly by his orchestral assistants. Their few nominal errors meant very little in the authority, sweep, brilliancy, and tonal richness with which the Philharmonic rose to the intentions of the visiting maestro.

WALTER'S QUALITIES

Walter is no calculating sensationalist but outstandingly a highly musical, earnest, and dignified maker of music. He concerns himself first with the meaning of the composer and superimposes upon it no extraneous tricks and quirks to startle or titillate the listener. Walter's manner is reposeful, his

(Continued on page 14)

Musicians' Relief Drive Opens Under Damrosch

Starts with \$24,126 Contributed at
Public Meeting—Noted Personages on Committees

Presiding as chairman of the recently organized Musicians Emergency Aid, Walter Damrosch told a meeting at Steinway Hall on January 14 that there is a need for twentieth century patrons of music, similar to the enthusiasts who aided the great composers and artists of the past during their early struggles. The situation, especially as it affects teachers and artists of talent and attainments, places an obligation upon all who regard music as a vital force in the existing cultural civilization, Mr. Damrosch contended.

Details of the campaign for \$300,000 to be distributed by the Musicians Emergency Aid for the relief of needy members of the profession were announced. More than 250 men and women, prominent in musical, social and business circles, have volunteered to solicit gifts. In addition to Mr. Damrosch, the leaders include Mrs. Vincent Astor as executive chairman; Paul D.

(Continued on page 28)

\$25,000 Gift to Cornish Players

Nellie C. Cornish, director of the Cornish School of Seattle, Washington, announces that she has received a \$25,000 gift from Dorothy Whitney Elmhuist of London, England, and her daughter, Beatrice Straight of New York. This money is to be used by the Cornish Players Touring Company to promote the creation and production of imaginative and poetic drama on a tour of the Pacific Coast.

Immediately after this news was announced, an offer was made by Lucius Pryor Concert Service for the Players to tour the Middle West under guarantee, which will begin immediately after their spring tour of the Pacific Coast.

Boston to Hear Helene Mara in Opera

(Special telegram to the Musical Courier)

CHICAGO.—Helene Mara, of the Dresden Opera, has been engaged to sing the role of Queen of the Night in Mozart's Magic Flute for the Boston season of the Chicago Civic Opera.

R. D.

HOLLYWOOD MANUFACTURERS OF SOUND- FILMS OFF THE "GOLD STANDARD"

Lure of Big Money a Thing of the Past—The Largest Studios
Discontinuing Music Departments—Super-Efficiency May
Give Birth to Central Composition Bureau Employ-
ing Only Small Staff of Experts

By BRUNO DAVID USSHER

LOS ANGELES, CAL.—It may as well be admitted that howling and gnashing of teeth is heard in the direction of Hollywood. Some ascribe this Dantesque intermezzo to a particular brand of voice experts who cannot crash the studio-gates and make the deaf and dumb sing like larks. Only a few of these vocal Caligaris penetrated to the inner sanctum and the majority of these miracle-men (or women) did not officiate long.

At present little work of any kind is going on. Only two big studios, Paramount and Universal, are really busy.

Metro-Goldwyn-Mayer and RKO (which absorbed Pathé, skin and bones) are operating only a few companies. Fox is vacating its huge premises in the heart of Hollywood and are moving lock, stock and barrel into Foxhills Studio, some ten miles outside the city. The same thing has happened at Warner Brothers. Its huge "factory," likewise located in the center of the movie-capital, is "dark," and all its activities take place at the First National Studio.

That means very little work is available. (Continued on page 28)

Jazz, Revellers, Vaudeville Invade Classic Vienna Halls

Austrian Capital Patronizes Light Entertainment—Opera
Starts New Year Economically—Volksoper
Premieres New Comic Opera

By PAUL BECHERT

VIENNA.—Contradictory and complicated, indeed, at a first glance, is the net result of the season's musical events thus far. During the mental stocktaking in which this reviewer can indulge only when the Christmas lull has set in, many an opera and concert that was expected to draw a capacity house looms up in memory as a financial disappointment; while others from which less was expected filled the halls.

The patrons that in former years flocked to so-called "highbrow" performances, seem to have deserted them this year for the flood of lighter entertainments more or less of the vaudeville type, that has recently inundated Vienna. One might conclude from this that people in such hard, bitter times, long for bright amusement rather than for spiritual and artistic uplift. Jack Hylton and his famous band for instance, created a stream of followers, and jazz concerts are now a frequent menu.

EXOTIC ORCHESTRAS FOR LETHARGIC AUDIENCES

There has been a veritable boom in exotic orchestras, including even a female Gipsy

Orchestra headed by a young lady named Lili Gyenes. "German Revellers" have bobbed up under the name of Comedian Harmonists—close seconds to their famous American colleagues and more amusing, but less subtle in their methods. Then we had a contest for the Gold Ribbon of Jazz, won by Charles Gaudriot, the "Viennese Paul Whiteman," who may be allowed to pass with that limiting adjective. We also had a wholesale organ concert given by six or more organists jointly and alternatively. Vienna's favorite vaudeville artists came and combined forces for "concerts" in the hall where Brahms used to conduct his Requiem. Strange efforts, of course, and all made with one aim: to draw a public that is too often lethargic.

But while Jack Hylton had a sold-out house, his followers have been less fortunate. With the increasing number of light concerts the size of their audiences has decreased, and only the few first-rate artists of this lighter muse draw. It is obvious that the public does not desire light stuff at

(Continued on page 30)

Three Operas Furnish Fare for Berlin Christmastide

Mahagonny, in Berlin Premiere, Proves Hopelessly Out-of-
Date—Delightful Performance of The Geisha at the Staats-
oper—Catastrophic Trovatore at the Municipal Opera

By HERBERT F. PEYSER

BERLIN.—A dull, slushy and otherwise dark blue Christmastide was musically enlivened by three more or less operatic happenings and by very little else. Perhaps "enlivened" is hardly the word. The Städtische Oper staged a revival of Trovatore which was about as enlivening as a cremation. An organization calling itself the Ernst Josef Aufrecht Production and illuminated by a handful of musical comedy planets brought Berlin its first experience with the Rise and Fall of the City of Mahagonny and put on that Kurt Weill-Bert Brecht opus for a run at the Kurfürstendamm Theatre (where, as I wrote, it is still rising and falling nightly).

By all the traditions of its twenty months' existence Mahagonny ought to have been enlivening—indeed, frightfully exciting. Yet it refused to be anything more than mildly entertaining at one moment and terribly dull the next. The prize for what real operatic enlivenment the holidays offered went to the Staatsoper, which contributed to the jamboree of "Silvester" (New Year's Eve) a charming production of The Geisha, elabor-

ately costumed and remodeled for festive consumption under Mr. Tietjen's roof-tree.

DAMNED WITH FAINT APPLAUSE

The Geisha is old and Trovatore is not new. But in spite of dates, chronologies and all that, Mahagonny seems aeons more ancient than either. It is as remote from us as the middle of last year. It is as frowsy, as superannuated, as "erledigit" as Johnny Spielt Auf. When Mahagonny was first given in Leipzig nearly two years ago it caused a riot and was treated, if I remember rightly, to eggs and white mice. It later precipitated trouble elsewhere and thereby caused the bosoms of Herren Weill and Brecht to dilate with pride. The pair cherished the best of hopes for Berlin, and Brecht as the literary member of the combine inserted a note in the program telling how dreadfully he always expected audiences to behave whenever Mahagonny turned up.

Alas for the vanity of human desires! The audience that attended the long-deferred

(Continued on page 11)

Tetrazzini Sings in Movie House at Boston

By MOSES SMITH

BOSTON.—Luise Tetrazzini has come out of the past to surprise this town by her appearance at the Metropolitan Theatre, the largest Publix movie house here, for the week beginning January 15. Mme. Tetrazzini, it will be recalled, was to have made a concert tour of America this season, but arrived here too late to fill her engagements, so it was said.

Mme. Tetrazzini is contracted for only one week, with the privilege of keeping on, if she can bear up under the routine of "four-a-day" (five on Saturdays). The whole thing happened suddenly, for Madame had been resigned to giving a few concerts in this country for charity, and, for the rest, calling the trip a pleasure visit. She was received affectionately by the audiences on the first day. Also at the final show, which this correspondent attended, the audience extended interest, while an inexorable schedule caused the ensuing film to be unrolled.

So far as a brief glimpse and conversation could reveal, Mme. Tetrazzini suffered no ill effects from what she feared would be a strenuous schedule. As to her singing, allowing for the wretched acoustics of the typical movie palace and for the celebrated singer's age (she admits that she is fifty-eight), the voice still has some appeal and there is beauty of style dictating the organ's use. She sang Caro Nome, The Last Rose of Summer, and the Addio from Traviata.

CLIFTON GUEST CONDUCTOR WITH SYMPHONY

Chalmers Clifton was guest conductor of the Boston Symphony Orchestra on January

(Continued on page 8)

Celebration With 12,000 Singers

The Bicentennial Celebration of George Washington's birthday will be inaugurated over National Broadcasting Company networks, Monday, February 22, from Washington, D. C., with programs in which President Hoover, Secretary of State Stimson, Dr. Walter Damrosch and a chorus of 12,000 will participate.

President Hoover's address before Congress will be broadcast from the floor of the House of Representatives at 12:00 noon, and, at a signal from the President, Dr. Damrosch will direct a chorus of 12,000 school children and men in the singing of America.

A massed Army and Navy Band also will participate in this official opening of the bicentennial celebration, and a battery of cannon placed within hearing distance of the microphone will be fired at a signal from Dr. Damrosch.

Sevitzky Acclaimed in Berlin

(Special cable to the Musical Courier)

BERLIN.—Fabien Sevitzky was heartily acclaimed at his first Berlin appearance with the Berlin Philharmonic on January 13 in a program consisting of Bloch's Concerto Grosso; Debussy's Nuages and Fetes; Stravinsky's Firebird and Brahms' first symphony. His interpretations were distinguished by temperament, feeling for dramatic effect, massive climax and sound technical control. Sevitzky's reseatting of the orchestra, according to the Stokowski plan, provoked surprise and interest.

H. P.

New Work by De Falla

Manuel De Falla has been working for several years past on an oratorio, La Atlántida (Atlantis) which will consist of three main divisions: The Conflagration in the Pyrenees, Romance of Queen Isabella the Catholic (pure 15th century style), Chorus of the Greek Islands, and an epilogue concerning the discovery of America. The oratorio will probably be premiered by the Orfeo Català, of Poblet, Spain.

King Decorates Cimara

Pietro Cimara, assistant conductor of the Metropolitan Opera Company and composer, has been decorated by the King of Italy as Cavaliere Ufficiale della Corona d'Italia.

DOES RADIO HELP OR HINDER MUSICAL ART?

By Cyril Scott

RULING out what may have happened long ages ago in the submerged continent of Atlantis, it is safe to say that the present-day musical situation is unique in the entire history of the world as we know it. This situation has been brought about by the radio and also by the various recording contrivances, gramophones, pianoplayers, and is worthy of analysis, not only by one but by many musicians and music-literate persons who have a taste for such analysis and speculation. Whither will it lead us? What adjustments shall we be compelled to make? What has radio, and what have gramophones really done for musicians and the public?

Now it is obvious, paradoxical though it may sound, that radio has made unmusical people more musical, and musical people less musical. The unmusical people hear more music than they have ever heard before, and grow to like it; the musical people hear so much of it performed by others that they do not bother, or else hesitate to perform it themselves.

What does that mean? The decline or suppression of musical accomplishments. This is no assertion based on theory but, is proved by statistics. Twenty years ago boys with no more than a slight talent for music learned to play the piano, to-day they are content to leave it to experts. They "express" themselves musically by switching on their wireless, and luxuriate in armchairs while others do the work. Thus appreciation increases while capacity declines. Consequently the amateur is fast dying out. This is in some respects unfortunate, because to learn to play the piano, violin or what-not is beneficial to the character; to luxuriate while other people play them merely encourages mental indolence. Moreover, with experts to the right and left of him, the amateur is discouraged and apprehensive of fostering such talents as he may possess. Last century he was implored by gushing women to "give them a tune," nowadays he is not even asked; the wireless or gramophone is turned on instead.

ENCOURAGE THE AMATEUR

But if the amateur is dying out, not so the professional. As the youth or girl with enthusiasm or musical ability receives no encouragement to become merely an amateur he or she aspires to professionalism instead. Therefore the music academies turn out hundreds and hundreds of young executants who hope to find jobs, but are doomed to be disappointed. I understand that the British Broadcasting Company here in London receive on an average a thousand letters a day from applicants wishing auditions—a very serious discrepancy between demand and supply. In fact the outlook for the professional musician is of the gloomiest and the only way to save the situation is to reinstate the prestige of the amateur if such a thing is feasible. Let those persons with some talent and enthusiasm by all means study music on the principle of art for art's sake, but let them consider very seriously before they undertake to become professionals. This advice, however, is relative to England, a small country and may not be applicable to the vast territories of the United States.

There is a strange irony in the fact that even though music has never been so universally disseminated as it is at present, hordes of musicians find themselves disastrously superfluous. Orchestras (in England) are being cut down, cinema orchestras are being replaced by mechanical devices, with the result of course that the orchestral player is deprived of his job and left in pitiable circumstances. Personally I can foresee no remedy. Optimists say, "Never mind, it is only a transition stage, and matters will adjust themselves." In Mr. Asquith's memorable phrase I am told "to wait and see!" Yes, but when I ask how, no satisfactory answer is forthcoming.

Apropos of this wide dissemination of music. A few years ago I made myself somewhat notorious by stating that whereas at one time music was an art, it has now become a vice. I pointed out that wherever one goes there is no getting away from it. In the summer I hear music issuing from every open window. I go to the country and find parties of people scattered over the hills or in the woods, each lot with a gramophone or portable wireless. I go to the seaside and on the shore are hundreds of trippers also with gramophones and wireless sets. I go to restaurants or shops, and am forced to eat my meal to the sound of music. I enter an office and hear a barrel organ tinkling in the street. The only places left where there is no music are the law courts and the Houses of Parliament. We have actually got to the stage at which not only can we turn on music as we can turn on water, but also where music is actually cheaper. I have to pay £12 odd for my

water per annum, whereas a wireless license costs 10/6d.

UBIQUITOUS MUSIC

Now if we stop to reflect, this is a most strange and intriguing state of affairs. Again I ask whither is it leading us? If it lead to the necessity for more musicians, then the musical profession might congratulate itself, but it leads to the necessity for less musicians, and there is the irony. Another point is that if we have too much of a good thing it ends by having the effect of a bad thing.

Are we not in danger of becoming so sick of hearing music without making the least effort, that there will be a serious reaction? For there is undoubtedly a trait in our human nature which causes us to think lightly of what is too easily obtainable. We have ordinary water piped to our houses, so most of us prefer to drink soda-water—it costs a little effort and expense to obtain. In the days of Henry VIII it was an unheard-of luxury to have water piped at all. Now it is no longer a luxury but a necessity.

The same is beginning to apply to music. It is only luxuries that we appreciate, necessities we merely take for granted, and thousands of people have

already begun to take music for granted. They do not really love it, they merely cannot do without it and there is a great difference between the two points of view, though I will not render uncomplimentary first-aid to the reader's wits by giving similes. In short, listening to music has already become a necessary commonplace of a commonplace necessity, whichever way you prefer to put it.

And yet the reaction when it does come may not consist so much in a disregard of music itself but in a considerable revival of self-made music. The amateur having practically died out may, and I hope actually will reappear on the scene and re-discover the enjoyment of making his own music instead of perpetually listening to that of others. For when all is said, the desire to create in one form or another seems to be inherent in most of us; and performing music is creating music if not actually inventing it.

The professional pianist for instance enjoys practising say a given piece far more than he enjoys hearing another pianist practice it. Some pianists practise five, six or even eight hours a day, not because they have to (although they may pretend that is the reason) but because they like doing it. Imagine on the other hand a pianist saying, "I'm not going to practise to-day myself, I'm going

to listen to my friend Xowitch practise his eight hours instead!" I have still to come across such a peculiarly constituted pianist.

The reason is obvious; the true musician enjoys making music himself rather than listening to other people make it. For one thing he enjoys making the effort, for another and more weighty reason he enjoys expressing himself. Some executants enjoy playing their particular instruments to such an extent that when they once start they can never be induced to stop. I remember

an eminent pianist once demonstrating to his hostess and a few friends how he liked a certain passage to be played. Suddenly a fellow-pianist, this time a woman, came into the room, dashed to the piano and exclaimed, "Ah, no, not like that, like this . . ." whereupon she ousted him from the music-stool, rendered the passage to her own liking, and played for the rest of the evening. Moral: with some people the desire to make their own music is so strong that it supplants the gentle virtues of modesty and politeness.

DECREASE IN MUSIC SALES

But now to another facet of the present day musical situation. I am constantly being asked whether I consider wireless responsible for the decrease in the sales of sheet music. For that publishing firms are very hard hit by something or other is a deplorable fact. In England the sales of music are less than half what they were in 1920. Since then there has been a more or less gradual decrease.

Now, if the amateur were not dying out, it stands to reason that the broadcasting of an immediately appealing piece of music would increase its sales to a vast extent. If, say four million people enjoy a song one might expect at least half a million to go and order it. Last century this would have happened, not so at the present time. One reason is obviously that people have not the money to buy it, and the other that they have not the capacity to sing it. The money is lacking because of trade depression, the capacity is lacking, because fewer people learn music. There is another point, music itself on the whole is much more difficult to read than it used to be. It is full of flats and sharps, and some of it is adorned with chords that look like bunches of grapes. I am not here criticizing the modern composer, for I am myself guilty to some extent of these disconcerting extravagances. Indeed, a young woman once drew my attention to the fact that I had eighty-four accidentals in one line of an early piece of mine, there-



CYRIL SCOTT

The Poet's Corner

MASTER ARCHITECT

As some great architect, building his dreams in stone,
Did first his Gothic plan by measure, plumb and rule,
Prove true, and worthily devised to outwear time,
So did the master, Bach, build themes upon a base
Of point and counterpoint, with stern regard to strength,
Consistent, rugged, and standing the test of years.
No flimsy-structured tune was his; no cheap display
Of flow'ry runs and trills, disguising a weak form
With noisy camouflage; he scorned such shoddy means
To win men's fickle faith, knowing full well
No work can stand, built on an empty shallow mould.
So we, when sated with a cloying melody,
Or raw and raucous rhythms of a jazz-mad age,
Turn with our prayerful thanks to his unbending fugues!

LILY STRICKLAND.

for how could I expect her to read it? I said I didn't expect it. By now I probably couldn't read it myself!

QUO VADIS

Which, by the way, brings us to the question of modern music and whither that is leading us.

Many reputable musicians hold the opinion that here again we are enjoying a transition period; or rather some people are not enjoying it. What they mean by their statement is not entirely clear to me and may not be entirely clear to themselves either but it is a useful phrase. Maybe they consider that ultra modern composers are striving for something and have not quite "got there." This implies that later composers may continue the "good work" and arrive at more satisfactory results. Well, that is one point of view, and involves the idea that whereas our ultra-moderns have invented a variety of new sounds they have also discarded much that was artistically beautiful and appealing in previous great music. The classical composers for instance were rich in melody, some of the ultra-moderns, on the other hand despise melody or regard it as clap-trap.

To put this view-point in a nut-shell, the moderns may have invented a new form of ugliness but they have not succeeded in inventing a new form of beauty. Yet in a sense the whole situation is only a replica in a different form of what happened after the death of Bach. When Mozart appeared in the musical arena some people may have argued and probably did, and Mozart had discarded all the magnificent and intricate polyphony of Bach and Handel, and landed then with nothing but rippling simplicities underneath a rather obvious melody. Quite so. But in the history of all the Arts we find these periods in which the pendulum swings from the intricate and elaborate back to the comparatively simple. The truly individual composer senses what to discard as well as what to retain, and even Bach himself is reported to have said that music could not continue along his lines. Therefore what happened after 1750 has happened again between 1900 and the present day, though, as I said, in a different form.

The elaborateness of a Richard Strauss with his enormous orchestras could not be augmented *ad infinitum* or the result would be the bursting of our ear-drums. Therefore many of our moderns (Toch, for instance) reverted to the use of diminutive orchestras and to discordant simplicity. For do not let us imagine that because music is discordant it must be complicated. It may be difficult to read at sight but that does not mean it is inherently complicated. Personally my only fear is that simplicity without melody to help it out may not stand the test of time. One soon grows accustomed to even the most novel and ear-splitting discords. But when this novelty has worn off, what then? Will some of our moderns whose music consists mostly of novel and discordant sounds, live? Only time can show.

That for the moment sheer discord appeals to some people is obvious from a remark recently made by a woman to an eminent composer.

"I like only music," she said, "which irritates my nerves; all other kinds bore me stiff."

But of course all our moderns are not relying exclusively on novelty of sound. We find for example Hindemith and one or two others reverting to the technic and characteristics of the 18th century composers. Somebody observed to me the other day that Hindemith sounded like Bach gone wrong. This is because he is a polyphonist, and for the most part indulges in that continual flow so characteristic of Bach and Handel. Now Hindemith is already departing from the simplicity of some of his contemporaries. It is therefore likely that in another 150 years music may have become complex again. History repeats itself. With J. S. Bach, music had reached one apex of complexity, with Ph. Emanuel Bach it became simple again. With Wagner and Richard Strauss it reached another apex of complexity, with some of our moderns it has gone back to simplicity. And so for all we know it may continue till the earth cools down.

Meanwhile music itself reaches every nook and cranny of human and probably super-human existence, spreading forth its hidden and varied influences, as I was at some pains to prove in my book *The Influence of Music on History and Morals*.^{*} That music does have a marked and important effect on life is my firm conviction, and that wireless, by disseminating music has come as a "boon and a blessing to men" is obvious, even though it may have brought many a problem in its wake.

^{*}Theosophical Publishing Co., London.

WOONG THE MUSE WITH WHISKERS

By Ernest Harold Barbour

FOR some weird and unexplained reason there has always seemed to be a mysterious affinity between the divine science of music and the very mundane subject of face ornamentation. In the past it seemed that all good musicians just simply had to grow face fungus, from Smetana whose whiskers were landscaped like an Italian garden, to Donizetti who wore his like a pair of Portuguese earrings.

The thing goes away back into ancient history. The real trouble between Saul and David, and I had this straight from the oboe player in the same band, was that when Dave was playing the serenade to Saul the latter got too close to the harp and David played four bars on Saul's whiskers before he found it out. Just imagine his embarrassment! The concert ended abruptly with David leaving for Jericho, hotly pursued by Saul, who was earnestly endeavoring to carve his initials in David with a big stabber.

In old Jerusalem all the men wore beards, and they were all plenty luxuriant. It is said that one could always tell the state of mind of the sweet singers of Israel by the way they wore their facial scenery. If the orchestra business was pretty good, his domestic life happy and his digestion O. K. his beard was oiled and combed and generally made a fuss of. But if he had lost the job of furnishing music for the weekly dance of the Camel Drivers Union, Local 69, or his wife had eloped with the ice-man, or the manna was a bit sour, then his whiskers were a sight for men and angels.

Among the early Hebrews it was considered quite *au fait* or possibly *c uribus plumum*, (these Spanish phrases do puzzle me so, at times) to touch gently the beard of an acquaintance, thus signifying a love and reverence for the gentleman toting the sage brush. This led to some strange happenings. We read in the Bible that at the meeting of Joab and Amasa, the former gentleman took the latter by the beard, found a spot that had been overlooked on his face by the alfalfa, kissed him and remarked: "Art thou in health, my brother?" And when Amasa was about to reply that barring a touch of rheumatism he felt younger than ever, Joab, whose other hand was hidden in the hanging garden, slipped a ten inch carving knife into Amasa's mezzanine floor and told him to comb that out of his whiskers!

Among the ancient Greeks whiskers were not so popular and Apollo, the god of music, is always shown as a clean shaven, handsome young man. However, research among ancient manuscripts seem to show that Apollo originally wore long whiskers. The girls on Mount Olympus objected. They



DAVID PLAYED FOUR MEASURES ON SAUL'S WHISKERS

said that it was too bad to hide such a pretty mouth and lovely chin under all that mattress stuffing, and besides, it tickled. But Apollo stuck to the whiskers or the whiskers stuck to Apollo, have it your own way, until he happened to invent the Pan's pipe which is a circus calliope gone pansy. Then he found that he kept losing the pipe in the weeping willows, and he went to the barber shop.

The barber whistling gently under his breath that old and deservedly popular tune, "What Will the Harvest Be?" finally succeeded in getting the chin into the light of day once more, told Apollo about the new

pip in the chorus of the Acropolis Night Club, settled who was going to win the pennant that year, and having returned a lyre, two telephone numbers and a dead mouse which he had found in the debris, drenched him with cheap scent until he smelled like a Lithuanian wedding and pocketed the tip.

It was really Alexander the Great who was responsible for the whiskerless condition of the Greeks, for he was nearly defeated in one battle owing to the lace curtains that ornamented the chins of his warriors.

The Greeks had gone into battle, singing lustily, and shouting their battle cry, "us

heap can do," when the enemy, big rough men, caught the leading line of the Greek army by the whiskers and swinging them around their heads in the manner of a present day hammer thrower, worked up speed until the Greek warriors waved in the air like flags. Then they simply let go, and Alexander's men departed for Athens, Sparta and points east.

That was enough for Aleck. He ordered the barbers to get to work immediately, and by morning the faces of the Greeks were as smooth as a chorus girl's technic.

When grand opera was popular in the last half of the Nineteenth Century, the male characters in all of them looked about alike. Faust, Manrico, Ernani, Rigoletto, Wotan, Siegfried, made their entrance behind a crop of whiskers which were all shades of the rainbow from light bay to pinto. Whether they thought the whiskers improved the singing is not known, but if it did, there are some performers of our day who should grow them as lengthy as Rip Van Winkle.

Many of the old composers, Verdi, Bizet, Chopin, Humperdinck, Wagner, Mendelssohn, Brahms, Debussy, et al, felt it necessary to have all sorts and styles of face adornment. Some of them grew such a heavy crop that all they needed was a pair of gold earrings to look like Jo-jos, the Dog Faced Boy. Perhaps it was a precautionary measure. The fair sex are always strongly attracted to musicians, and perhaps the whiskers were used for protection. Franz Liszt was clean shaven and look what happened to him! He became engaged to several women at the same time. No wonder he wrote the Consolations.

Among the old tune pianists, Pugno had the biggest umbrageous crop hanging to his maxillaries. Thalberg also was luxuriously bewhiskered. Rubinstein had a bare face but wore a huge hirsute mop atop his dome, like Paderewski. Among the violinists, Joseph Joachim was the chief barbers' delight. And how does George Barrere ever keep his flute-holes free from interloping hair?

Our modern "crooners," upon whom be the curse of Allah, would be much safer if they grew long, flowing whiskers. The radio audience would be safer too, for they would have a chance to escape some of the interpolated grace notes with which these nuisances embellish their alleged songs. The grace notes would be lost while the song was straining through the chin straps. Or perhaps some of them would get down the wrong way and choke the crooner to death. And serve him right, too!

SOME HISTORICAL PIANOS

By Clarence Lucas

IT WAS the night before Christmas and all through the museum of the Paris Conservatory not a creature was stirring except Leonora Cortez and myself. The closing hour was near at hand and the deepening shadows of a dull afternoon began to throw their mantles of gloom over the old instruments. The mists and drizzling rain of the approaching Christmas were already announcing their approach when we hurried through the streets to visit the museum before the doors were locked for the holidays.

Among two thousand objects of musical interest we could have spent a week. But the pianist was compelled to give her limited time exclusively to keyboard instruments. She touched a double harpsichord by Hans Ruckers. Naturally the tone was gone. The soul of music had expired within it centuries ago. The maidens with plaited hair and tremendous petticoats who pressed its substantial keys of thick ivory and massive ebony three hundred years ago in Antwerp have long since mingled with the dust of Flanders. And the gallants who wore wide-topped high boots reaching to their knees, drank schnapps from long, thin, tapering glasses, and kept their broad-brimmed hats on in the music room, according to the paintings by Vanmeer, Metsu, Jan Steen and others, followed the young ladies into the land of silence.

In 1591, when the harpsichord was one year old, in the days of its pristine glory, Dmitri, the youngest son of Ivan the Terrible was murdered by Boris Goudenoff, who became the great and oppressive czar in 1598. But when Moussorgsky, composer of the opera Boris Goudenoff, was born in 1839, the Ruckers harpsichord was 249 years old.

It was four years old when Palestrina died,

and eight when Edmund Spenser was interred in Westminster Abbey, and Shakespeare began his career as an actor in the new Globe Theatre. When it was fourteen Cervantes published Don Quixote, and New York (then called New Amsterdam), was founded by the Dutch. When it was sixteen, Virginia was settled by the English, the French established themselves in Canada, Corneille and Rembrandt were born. When it was twenty-six Shakespeare died of a fever, and Cervantes passed away in the misery of great poverty. In 1658, when it was sixty-eight years old, Cromwell died, and Purcell was born. A few years later Bach and Handel appeared, and music as we know it may be said to have begun.

Next to it stands a harpsichord from Bologna, constructed by Faby in 1677. Around it cling more than two centuries of memories worth recording, did time and light permit. Like the Ruckers harpsichord, it has two keyboards, the broad keys are black, and the raised keys white. Its maker must have spent many weeks of patient toil to decorate it with inlaid ivory.

Near it reposes a plainer but more robust English harpsichord by Longman & Broderip, made in 1775, just before the American colonies revolted. Then comes a tiny Erard piano dated 1813, and an instrument by Pleyel more than a century old.

But a musician will surely find more interest in the decaying pianos which once were the intimate companions of great composers and heard the beginnings, alterations, devel-

opments, and completions of many works which afterwards became the delight of the musical world.

Grétry's piano is perhaps the oldest. His fifty operas and other pieces are forgotten now and the instrument which first made audible his simple music is only a curiosity. In line with it is the quaint piano of the German Parisian Steibelt, whose only title to fame is that a few of his innumerable pieces may have furnished Mendelssohn with a hint or two in writing his imperishable Songs without Words.

Boieldieu's piano is more important than Steibelt's. It helped the composer to invent the Calif of Bagdad and the melodies and beautiful ensembles of La Dame Blanche—the finest work of the best period of French opera comique.

Ambrose Thomas' piano was made by Zumppe, a German who manufactured in London. Evidently this thoroughly French composer was not too narrow-minded to use a foreign piano which pleased him. Was Mignon sounded for the first time on this little square piano?

Auber composed at the piano, without a doubt. The telltale spots of ink on many of the upper white keys of the little Erard show that he often used a pen rather than a pencil at the piano. Those brown spots may be part of the ink which went into the score of Masaniello, Fra Diavolo, Crown Diamonds, or Le Domino Noir. Auber was a timid man who could not conduct an orchestra or

face an audience. He heard his operas only on his piano and he said: "If I ever heard any of my operas played I would never write another note."

Who has not heard, or heard of, Zampa? Hérol's small piano on which he played the Zampa music before it was given to the world, is as neglected as the other instruments in this museum of departed glory. On it the composer worked out his Pré aux Clercs. Between 1826 and 1898 Zampa had 1636 performances at the Opéra Comique and Pré aux Clercs had 1571. With all the other representations in all the other opera houses of the world, the music which Herold composed with the aid of this piano must have been heard by millions of music lovers.

A large and important looking grand piano was made about 125 years ago in London by Clementi, the great pianist who became an instrument manufacturer late in life. Leonora Cortez played a few chords on it. But its tone was dead. The soundboard had lost its elasticity and it returned no semblance of the resonance and accents it had formerly given to Meyerbeer when he composed Les Huguenots on it.

There, too, stood the silent piano of the mighty Cherubini. What solemn grandeur must have filled the music room when he first played his noble C minor Requiem upon the keys which time has yellowed. Leonora Cortez sounded softly the chord of C minor. But the closing hour had struck. Christmas Eve, 1931, had come. We almost had to grope our way through the unlighted passages and halls to the street, leaving the decaying instruments to their meditations—if they had any. Do they dream in their undisturbed long nights of their masters of music who no longer come to them for inspiration?

IN NEXT WEEK'S ISSUE:

ARE MUSIC-LOVERS BORN OR MADE? By Eugene Goossens
COSTUMES SPEAK LOUDER THAN SONG, By Ethel Peyser
GIRLS SUPERIOR TO BOYS MUSICALLY, By Jacob Kwalwasser

Metropolitan Gives Siegfried for First Time This Season

Donna Juanita Repeated—Lucia, Traviata, Trovatore and Carmen in the Roster of the Week

Donna Juanita, January 11

Donna Juanita (Von Suppé) was given its second local performance on Monday evening before a capacity audience which found amusement aplenty in the clever antics of Jeritza and those who supported her, and unrestrained enjoyment in the tuneful melodies of the score.

It was another personal triumph for Jeritza, and in the role of the French cadet she apparently has found a part greatly to her liking. Although there is little opportunity in such music for her to display all her vocal finesse to best advantage, her thorough art nevertheless was evident in all that she sang. Historically she is always masterful, and her costumes were most attractive.

Windheim and D'Angelo were contagiously funny and Dorothea Manski also aroused no little mirth. Laubenthal was excellent as the public scribe and his fine singing and acting were highlights of the evening. Editha Fleischer and Hans Clemens did other roles, with the whole cast the same as at the premiere. Bodanzky again conducted.

Lucia, January 13

Lily Pons was the reigning queen at this performance. For one of the largest audiences the Metropolitan has had this season, she sang the coloratura melodies of Donizetti's opera with that delightful ease and accurate intonation which characterize her vocalistic prowess. After her first aria in the Mad Scene the entire audience—parterre, box and balcony listeners—thundered applause which lasted a full three minutes. At the end of this third act Pons was recalled to the stage ten times.

Frederick Jagel was the Edgardo and gave the role a romantic and warm-toned delineation. His voice carried to the topmost reaches of the big house. In addition Jagel is a musician, and put meaning even into his florid phrases, sung accurately and with finesse.

The rest of the cast, moderately successful, were Minnie Egner, Giuseppe de Luca,

Tancredi, Pasero, Alfio Tedesco and Giordano Paltrinieri. Vincenzo Bellezza, the conductor, allowed his orchestra to play so loudly at times that the voices of the singers were completely covered.

Traviata, January 14

Lawrence Tibbett made his seasonal debut in Verdi's romantic and imperishable melodious opera and was welcomed affectionately and convincingly. The warmth of his reception was particularly deserved, for his voice had all its wonted volume and ring; his delivery its customary authority and stylistic finish; and his acting its well established intelligence and variety. Tibbett made the role of the elder Germont a matter of eloquence and tonal appeal.

As the heroine, Lucrezia Bori (her first appearance in the part this winter) has long ago proved her mettle and again she demonstrated the attractiveness of her personal appearance, the pathos and charm of her delineation, and the exquisite beauty of her tones and singing art. She won rich honors in the form of repeated curtain calls and the usual chorus of "bravos."

Armand Tokatyan (the original hero in Camille is also named Armand) as Alfredo, sang with flexible and tastefully controlled voice, the high tones especially full and holding. In his portrayal, Tokatyan blended mastery with ardor.

The cast was completed by Mmes. Egner and Falco, and Messrs. Bada, Gandolfi, Picco, and Ananian. Tullio Serafin conducted.

Siegfried, January 15

Orchestrally this performance ranked unusually high, even though there were individual slips by the players, the hornist especially seeming to choke with emotion several times when he sounded the Siegfried Call. However, the lapses were minor ones in the face of a whole which made for rich tone, surging exuberance, and dramatic eloquence. Artur Bodanzky showed at his best and conducted with unflagging zest, conviction, and art.

Max Lorenz made his local debut in the

title role and in fact, his first appearance anywhere as the hero of the third music drama in the Nibelungen Cycle. Under the circumstances, the Lorenz achievement was an impressive one, with the exception of some understandable and pardonable shortcomings in action. It was necessary for the tenor to keep an insistent eye on the conductor, and as a result, Siegfried sang chiefly to Bodanzky, forgot to blow the forge bellows regularly, and omitted part of the excited and heroic character so necessary to the delineation of young Siegfried. In further appearances, Lorenz will amplify his portrait and make better unification of his trionics and vocalism. This performance was a splendid dress rehearsal for him. Lorenz' singing left practically nothing to be desired. All his tones had charm and appeal, the high register rang resoundingly, and the moods of the text (well enunciated) were colored with skill and beauty. In youthful and picturesque appearance, Lorenz is an ideal Siegfried, tall, broad shouldered, blue-eyed, and free of movement. He scored strongly with his audience and had numerous curtain calls.

Gertrude Kappel is a familiar Brunnhilde here and knows her duties well. She sang with warmth except in a few shrill high tones.

Hans Clemens, a Mime new in these precincts, failed to carry conviction. His voice is an excellent one—almost too good for the grotesque sounds the dwarf should emit for the most part. Nor did Clemens suggest at all well the cringing, cowering, crawling midge of Wagner's designing. Schützendorf was more successful as Alberich, a truly malevolent and gruesome pictorialization.

James Wolfe debuted as Fafner and did the dragon's measures with distinctness, meaning, and grim humor.

Editha Fleischer sang out of tune as the Forest Bird. Karin Branzell (Erda) and Friedrich Schorr (Wotan) repeated their former achievements in roles that suit them excellently.

There were many mishaps in stage management; dangling ropes, strange lights seen through apertures in the scenery; a peculiar curtain hanging in the heavens (Act III) hammering of stage mechanics; and Siegfried plunging his hand and red hot sword into steaming water without using a pair of tongs.

Il Trovatore, January 16 (Matinee)

A capacity attendance gathered at the Metropolitan Opera House on Saturday afternoon to hear Verdi's most popular work presented for the first time this season. Rosa Ponselle as Leonora sang exquisitely, artistically and warmly, and gave an intensive portrayal of that part.

Lauri-Volpi (Manrico) was off pitch occasionally. Faina Petrova did Azucena; Danise, di Luna, and the balance of the cast included Minnie Egner (Inez); Tancredi Pasero (Ferrando); Giordano Paltrinieri (Ruiz) and Arnold Gabor (a Gypsy). Vincenzo Bellezza conducted.

Carmen, January 16 (Evening)

The Saturday evening performance brought Jeritza in one of her most familiar roles, that of the cigarette girl of Seville, with Nina Morgana as Micaela, Armand Tokatyan as Don Jose and Ezio Pinza as Escamillo. Louis D'Angelo took the part of Zuniga, and to complete the cast were Aida Dominelli, Dorothea Flexer, Millo Picco, Angelo Bada and George Cehanovsky. Louis Hasselmanns conducted.

Carmen's gypsy beguilements have been practised by numerous prima donnas and Don Jose's downfall has been brought about on many an operatic stage. Jeritza, however, must surely be counted one of the lyric sirens who make the young soldier's lapse from love and duty a most understandable one. Mr. Tokatyan gave of his tonal and dramatic best to the character of the backsliding grenadier, and Mr. Pinza was effective as his successful rival. The audience was large and stimulatingly applaudive.

Simone Boccanegra to Be Offered on Thursday

Verdi's Simone Boccanegra will have its first American performance at the Metropolitan (New York) on January 28. The revised version of the opera, as presented in Milan on March 25, 1881, will be used. Lawrence Tibbett will sing the title role, long associated with Victor Maurel, and others in the cast will include Marie Müller, Giovanni Martinelli, Ezio Pinza, Claudio Frigerio, Paolo Ananian, Giordano Paltrinieri and Pearl Besuner. Tullio Serafin will conduct. Alexander Sanin is in charge of the stage direction.

Louise Lerch to Wed

Announcement has been made of the coming marriage of Louise Lerch, soprano of the Metropolitan Opera Company, to Donald G. Brien of Pittsburgh, Pa. The wedding is set for July.

Boston

(Continued from page 5)

15 and 16. His program included a Concerto Grosso in F (Handel); Poem for flute and orchestra (Charles T. Griffes); Day-break and Siegfried's Rhine Journey from Wagner's Götterdämmerung, and symphony No. 2 (Sibelius). In the Poem by Griffes, which was being played for the first time at these concerts, Georges Laurent was the soloist, playing with the utmost delicacy and expressiveness, sensitive to the slightest undulations of phrase. The music itself proved to be beautiful, exhibiting the influence of French impressionism but also a distinct originality of expression and ideas on the part of the ill-fated composer. The ingenious and refined instrumentation never drowns out the quiet solo instrument. The Handel concerto, for all its age, was also a novelty, never having been heard in Boston previously. Here the visiting conductor and his orchestra were especially eloquent, giving a performance of Handel music rarely matched in these parts. Mr. Clifton was also very much at home in the Griffes score, giving what seemed (at first hearing) a sympathetic reading. His version of the Sibelius symphony was eloquent on the whole, though in spots it appeared inarticulate. The Wagner excerpts were not too expressively played. The conductor received a favorable greeting from the Friday matinee audience.

Debuts contributed to interest in the concerts of the week. Audrey Roslyn, making her first Boston appearance before a good-sized and appreciative audience at Jordan Hall on January 14, played a comprehensive and taxing program of piano works. She was best in the Schumann G minor sonata, where the romantic ardor and sentiment of the music found responsive expression from the performer. She achieved admirable sonorities as well as lightness in touch. Four American pieces came to sympathetic performance. The concert on the whole produced the impression of an unusually talented and charming young lady.

GLEANINGS FROM THE STUDIO

Heinrich Gebhard, Boston pianist, will be soloist with the Philadelphia Orchestra under Molinari five times within a week, according to the terms of a recently signed contract. He will play the solo part of Loeffler's Pagan Poem in Philadelphia on February 26, 27 and 29; in Washington on March 1; and in Baltimore on March 2.

Hans Ebbl, pianist, and Grace DeCarlton, dancer, gave a joint program at the Fine Arts Theatre on January 11. Mr. Ebbl played pieces by Mendelssohn-Liszt, Chopin and Chopin, while Miss DeCarlton danced to the music of MacDowell, Schuett, Palmgren and Chopin. Both performers are members of the faculty of the National Associated Studios.

A concert by advanced students of the New England Conservatory of Music took place on January 15. Chamber music, with various instrumental combinations, made up the program.

Several prominent Boston performers are in the cast of Marina, an operetta which opened at the Colonial on Monday evening, January 11, the book by Mrs. Larz Anderson and music by Mrs. Moses H. Gulesian—both being prominent socially here. Among the singers are Rose Zulian, John Philbrick and Helene Arden. Their work, along with that of Will Dodge, who is conducting the performances, has come in for especial praise.

Schumann-Heink to Sing at Metropolitan

Ernestine Schumann-Heink will make her first appearance in two years at the Metropolitan (New York) as Erda in Das Rheingold on February 26, during the annual Wagnerian cycle. She will replace Doris Doe, one of this season's debutante contraltos with the Metropolitan Opera Company, who was scheduled for the role.

Branzell Not with Hurok

Karin Branzell, contralto of the Metropolitan Opera Company, is no longer under the management of S. Hurok.

HEINRICH GEBHARD

Teacher of Advanced Piano Playing

Studio: 61 Centre St. Brookline (Boston), Mass.

VINCENT V. HUBBARD

Successor to ARTHUR J. HUBBARD

Vocal Technique, Diction, Coaching, Program Building

246 Huntington Ave. Boston, Mass.

HARRIOT EUDORA BARROWS

Teacher of Singing

541 Boylston St., (Copley Sq.) Boston, Mass.

Telephone: Kenmore 1164

GRACE LA MAR

Contralto

New York Recital, Town Hall, Friday Afternoon, December 4



TIMES

"revealed a number of qualities that stamp her as a singer who can and should go far."

"She is endowed with a good voice . . . she has taste and intelligence . . . a sense of style and an emotional understanding of this music that eludes the average singer."

HERALD TRIBUNE

"disclosed a contralto voice of uncommonly sympathetic texture . . ."

"Gave highly intelligent readings of her songs."

SUN

"a notably fine piece of interpretation . . ."

"Effective in both voice and expressiveness . . ."

"Disclosed a voice of rich quality."

STAATS-ZEITUNG

"a beautiful, luxurious and voluminous contralto voice of wide range and carefully trained . . ."

"She sang with musical taste, intelligence, feeling for style, emotion, praiseworthy diction, intonation and phrasing."

Second New York Recital
Town Hall, Sunday Afternoon, March 6

at 3 p. m.

Management Richard Copley

10 East 43rd Street

New York, N. Y.

BARTLETT and ROBERTSON

Two-Piano Specialists



New York
Herald Tribune
December 2, 1931

"GIVING their third recital within forty-eight hours, the English two-piano team, Ethel Bartlett and Rae Robertson, appeared in Town Hall before an enthusiastic audience. The program opened with Busoni's Duetto Concertante on Mozart themes and included Bach's sonata in E flat, the variations on a theme of Beethoven by Saint-Saens, Bax's Moy Mell, two new pieces by Arthur Benjamin, a march and fox trot, and compositions by Rachmaninoff, Mendelssohn-Philipp and Schubert-Doeber."

"The ensemble work of these capital musicians is extraordinary in more ways than one. It is not only amazing for its sheer mechanical perfection, but for something more treasurable and both rarer and subtler; the psychic accord between the players which partakes of the telepathic. No amount of practice together could account for this spiritual unity. Mr. Robertson and his partner never cast so much as a glance at one another during their performances."

"Few instrumentalists have so thorough an understanding of style as these English pianists. Whether it is Bach or Bax, the classicist or the romanticist, whose work is being conveyed, the mood is always achieved. One of the finest things the players offered was the Adagio of the Bach concerto with its hushed, devotional closing measures. Mr. Robertson and Miss Bartlett gave no greater proof of their superb musicianship than in the Saint-Saens variations, which were endowed with new vitality and a delightful grace under their supple fingers."

Available Next Season from
November 1, 1932 to March 1, 1933

Chicago, January 11, 1932

Daily News

"Excellent playing. They have ideas about the music and such certainty in their ensemble as permits them great interpretive freedom. Can be meticulously accurate when they choose, or, if it better suits their purpose, dare enter into the higher realms of spiritual ensemble in which the synchronization of the fingers is not important. Eclectic players who choose rather to reveal the hidden treasures than merely to show forth what lies clearly on the surface. Made it interesting, however, which is the important thing."

Tribune

"Bartlett and Robertson play music for two pianos and do it uncommonly well. They excel in intricate, delicate figurations, and they are entirely in sympathy with each other and the music they happen to be playing. It was an uncommonly entertaining program, in addition to the exquisite performance given of it."

American

"Their recital was a pronounced success, both artistic and personal, for Mr. Robertson disclosed, besides an interesting and engaging talent, shared by his gifted wife, a sense of humor which made his explanatory asides an enjoyable part of the program."

"The technical accomplishments of this pianistic pair are well known. They play with consummate understanding, and the taste of the subtle and intellectual musician."

Boston
Transcript
November 13, 1931

"SUCH two-piano playing as that of Miss Bartlett and Mr. Robertson one can dream of, but can hardly imagine as being possible. The ensemble which lies at the basis of it goes much deeper than a mere well-timed playing together. Indeed it seems as if the perfect synchronization were the lease of this ensemble. There is not a hint of mechanical playing—so often a comparatively easy means of keeping together. Rhythms were as flexible and as fluid as if they came from a single hand. (One uses the expression "single hand" as something more than a rhetorical figure, for one could easily mention a number of pianists who do not secure as good ensemble with two hands as does this team with four)."

"More, the dynamic and tonal qualities of the two players are so perfectly matched that it is impossible for the sharpest ear to tell where the work of one player leaves off and that of the other begins. Nor can one ever tell which of the two players is taking the leading melodic line of the moment. The eye alone must judge—as it can—of such things as the entries of the two individual players. And lastly, the two are never watching each other. A slight signal at the beginning to insure a simultaneous start, then each player bends gravely over his or her own piano and proceeds as though he were a solo pianist. Thus the team as a playing unit lacks not the slightest attribute or qualification of a single solo artist."

"With such equipment these two were sensitive, discriminating, persuasive interpreters of the music of their composers."

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of

Columbia Concerts Corporation of Columbia Broadcasting System

Steinway Bldg.

New York City

GO TO EARLY ITALIANS FOR MASTERY OF TONE, ADVISES ELIZABETH A. VALDES

Simplicity is the key to artistic success; simplicity in physical, mental and spiritual endeavors, a direct, child-like forthrightness which unerringly penetrates to the core of all problems. A baffling word, simplicity!



ELIZABETH A. VALDES

But Elizabeth A. Valdes sees this primitive virtue as the basic element of a career.

"As an illustration of this point," explained Mme. Valdes, "let us consider the elusive simplicity of an old Italian song, say something by Pergolesi, Puccini, or the later Rossini and Donizetti. When I wish to analyze a voice I usually use some old Italian master as the test-piece. First, the singer must actually sing. The stark unadorned vocal line is conceived to make the singer an active force in the re-creation. Each note must be sung, pronounced and felt by the singer. The slightest variation in production will mar the whole; every syllable is dependent on proper breathing, clean articulation and inner conception of tonal ideal. Then, in addition, there is the matter of

phrasing and that indefinable quality which is achieved only by wholesome musicianship. "That is why I like to use these early masters as precepts of beautiful singing. As a musician I am, of course, in sympathy with the whole realm of music of every age, but to me the supreme achievement of a great singer will always remain the delivery of a 'simple' air.

"In art we learn the same lesson of simplicity: the power and rhythm of a freehand curve; the indispensable character of the prime element of painting, draughtsmanship. We may experiment with form, planes, proportion and every trick of the brush and palette, yet without draughtsmanship the painter is lost. There cannot be a substitute for line in painting or tone quality in music."

Mme. Valdes speaks with authority on art for she is known as a painter, more inclined to landscape than portraiture. "I presume I prefer landscape," reflected Mme. Valdes, "because of the fact that my father, a painter, devoted himself to portraits." Incidentally, both of the parents of the soprano-teacher were artists; her grandmother was a singer of leading roles in La Scala; her uncle, now thriving here at the age of eighty-one, was a *primo tenore*, formerly of the Metropolitan and the Paris Opera.

A pupil of de Reszke in Paris, and Sabatini (the teacher of John McCormack), in Italy, Mme. Valdes has sung abroad and in this country, but prefers the excitement of a vocal teacher's career.

"I still follow Sabatini's simple precepts for physical well-being," continued Mme. Valdes, "and endeavor to have my own singers pursue some definite health regime of their own. The essence is simplicity in diet; daily walks. Sabatini was concerned chiefly with tone-building. He assumed that those who came to study with him possessed the preliminary training in musical knowledge, instrumental technique, languages, and the other essentials.

"In this country we need schools to give the singer well-rounded training. Too many pupils are satisfied to obtain a thin kind of training, merely, in tone production, and little more. Please let me emphasize that tone-building is one of the chief foundation-stones in the vocalist's training. Only a singer, I feel can impart this kind of knowledge; surely a person who is not a routinized

singer cannot hope to instruct others in the use of the voice.

"And, finally, may I add a word on the 'big voice'? Power is a detriment to beautiful singing. The so-called 'small' voice carries better than a strident vocal organ, when properly produced. As Sabatini used to say, 'do not strike the voice; caress it.'"

H.

Orchestra's Program Pleases Capital Folk

Kindler Again Wins Favor as Conductor of National Symphony—Rosa Low Warmly Received as Soloist

WASHINGTON, D. C.—Hans Kindler and Rosa Low reaped plenteous applause at the concert of the National Symphony Orchestra on January 3, the former for his masterful conducting, Miss Low for her fine work as soloist. Mr. Kindler chose as his first offering Mendelssohn's overture, Fingal's Cave, in which the orchestra displayed ample powers of poetic interpretation as well as breadth of tone.

The second and fourth numbers introduced Miss Low in arias from Mozart's *Idomeneo* and Charpentier's *Louise*, in which she was accompanied by the orchestra. She has a soprano voice of bright color, faultlessly controlled. She was recalled many times, but, according to her own announcement, could not grant an encore because her accompanist had not arrived. So marked was Miss Low's success at this concert that she was immediately reengaged.

The orchestral list was continued with Tchaikovsky's overture to *Romeo and Juliet*, Ravel's *Pavane* and *Espana* by Chabrier. Mr. Kindler is a dynamic and inspiring leader and under his direction, the National Symphony Orchestra has become a vital and flourishing element of the musical life of the capital.

W. R.

Concert Management Annie Friedberg Notes

Yelly d'Aranyi arrived in New York on the S. S. Berengaria, January 12, for a two months' concert tour in the United States. The Hungarian violinist is to be heard with the New York Philharmonic, the Boston Symphony and the National Symphony Orchestra of Washington, D. C.

Steuart Wilson, English tenor, arrived on the S. S. Bremen, January 13, and immediately began his tour of four weeks, which is solidly booked. His only New York appearance was at the University Club on January 17.

New York concerts during February by artists under Miss Friedberg's management include Adele Epstein, soprano, at Town Hall, February 17; Lewis Emery, baritone, Town Hall, February 21; Myra Hess and Yelly d'Aranyi in their only joint recital this season, Town Hall, February 23.

Faculty Concert at Cleveland Institute of Music

The January concert of the faculty series of the Cleveland Institute of Music, Cleveland, Ohio, presented seldom-heard trios by Gabriel Pierné, Albert Roussel and Claude Debussy. The players were Denoe Leedy, pianist; Laurent Torno, flutist; Victor de Gomez, cellist; and Carlton Cooley, violist. The Pierné trio was for flute, cello and piano; the Roussel number for flute, viola and cello; the Debussy excerpt for flute, viola and piano.

New York String Quartet on Tour

The New York String Quartet left New York on January 10, immediately following a concert with the New York Chamber Music Society, to make a five week's tour of the southern and central states. Included in this tour are several cities identified with the Community Concert Service, various schools and colleges (Hollins College, Va., the Florida State College for Women, Tallahassee, Fla., and others), and a visit of two weeks to Palm Beach, Fla., where the quartet plays for the seventh successive season a series of private musicales.

Victor Harris Announces Program

As already reported, The Chambered Nautilus, which Mrs. H. H. A. Beach wrote for the St. Cecilia Club in 1907, will be revived under the direction of Victor Harris at Town Hall on January 26. The club program will also include music by Lehmann, Thomas, Debussy, Koehlin, Cadman, Schubert, Cornelius, Grieg and Fletcher. The Cadman work is entitled *Instructions to a Lady's Maid*. It was composed for the club, and will have its first public performance on this occasion.

Vreeland Sings in Chattanooga

The Community Concert Course of Chattanooga, Tenn., recently presented Jeannette Vreeland in recital. The following day the

soprano was heard in Knoxville, Tenn. She sang in East Orange, N. J., on January 5.

MUSICALES

Rio Pupil Soloist at Washington Heights Concert

Mary Clute, soprano, pupil of Anita Rio of New York, was soloist on December 28 at the Washington Heights Community concert at the William McKinley Memorial Hall, New York. She sang an aria from



Franco photo

MARY CLUTE

Madame Butterfly and songs by Reger, Cyril Scott, Frank La Forge and others. Miss Clute has a rich and vibrant soprano voice and a generous measure of interpretative art. The audience demanded several encores. She was assisted at the piano by Bernard Gabriel, who contributed intelligent and sympathetic accompaniments. M. L. S.

Karg-Elert Organ Recital

Sigfrid Karg-Elert, German composer and organist, gave the inaugural organ recital on the new Möller instrument in the grand ballroom of the Waldorf-Astoria Hotel, New York, January 6, an invited audience filling the auditorium. President Boomer of the hotel, M. P. Möller, Jr., and Frank L. Sealy, warden of the A. G. O., made brief speeches. Herr Elert played in Memoriam, dedicated to the memory of Lynwood Farnam, as the opening piece. Following the imposing tribute the organist performed Franck's suite, in which the brilliant music and playing produced effect. Various unusual combinations of 2 and 16-foot stops, oboes, trumpets and trombones were of startling nature. His own *Moto Perpetuo*, a partita and classic pieces transcribed by himself completed the program.

A reception to Herr Elert at the close was attended by many prominent organists, at which Rollo Maitland, Philadelphia organist, played. A noteworthy effect was made by the Automatic Player, which reproduced the Introduction to Act III of *Die Meistersinger* in brilliant style.

The power and variety contained in the big instrument was the subject of general commendation by everyone. F. W. R.

Lashanska and Shirley at the White House

On January 7, President and Mrs. Hoover gave a dinner in honor of Vice-President Charles Curtis, at the conclusion of which additional guests joined the company for a program of music presented by Hulda Lashanska (accompanied by Kurt Schindler) and Paul Shirley (accompanied by Eleanor Fournier).

Mr. Shirley opened the program with his *viola d'amore* in a group of pieces by Milandre, Gluck and Marcello, and later played his own composition, *Gnomes*, also Gaillard's *Sarabande*, and several pieces by unknown masters of the seventeenth and eighteenth centuries.

Mme. Lashanska offered works by Gluck, Weckerlin, Dvorak, Grieg, Strauss, Schubert, Brahms and Haydn.

Eva Baird in Recital at Roerich Hall

Eva Baird, Canadian soprano, gave a recital under the auspices of the Roerich Society on January 8 in Roerich Hall, New York. She sang *Nebbie* by Respighi; three songs of De Falla; French numbers of Vuillermoz, Debussy and Roussel; two Strauss items; a Hebridean folk song arranged by Thomas Kennedy-Fraser; a lullaby by Cyril Scott and two songs by Michael Head.

HARRISON CHRISTIAN

Baritone



These critical comments followed his appearance in Richmond, Va., in December 1931

The Richmond "News Leader" says, (in part)

"The recital of Harrison Christian was undoubtedly one of the musical events of the season.

"He has a fine baritone voice, wide in range, great in power, and susceptible to an infinite variety of color and effects.

"His diction is extraordinary, and the power of his voice enables him to attain the full value of his texts through their remarkable dramatic and lyric projections.

"The *Warrior's Death* by Mousorgsky, brought the unaccustomed and wonderful tribute of complete silence at the end, in itself the most eloquent commentary upon Mr. Christian's singing—followed by a burst of applause.

"It was we should say a dynamic recital, and one that will be recalled often for the definite impression created—impression of a voice, a personality, and of several songs out of an exceptionally interesting program."

The Richmond "Times-Dispatch" says, (in part)

"Harrison Christian has a voice of great dramatic power, which he uses with the mastery of the artist as a means of projecting to his hearers the meaning and the emotions in what he sings.

"The voice is so well controlled that it can portray moods with great ease—and Mr. Christian has a variety of moods to express, all of them reinforced by a temperament that is not held back by any of the inhibitions that seem to hamper many singers of the Anglo-Saxon race.

"There seems to be a boundless enthusiasm and a physical vigor that make him carry his audience with him in the emotions of his songs.

"The program was a fine one and revealed Mr. Christian's fine understanding of musical values."

"George Harris' accompaniments showed closest sympathy with Mr. Christian's artistic standards. . . . It was a concert that will long be remembered as having given an hour of unalloyed artistic enjoyment."

Mgt. WM. C. GASSNER (Concert Guild)

Steinway Hall

New York, N. Y.

Berlin

(Continued from page 5)

Berlin premiere callously declined to be shocked, let alone scandalized. For the most part it applauded moderately. In one case it applauded enough to secure the repetition of a song and at the end it applauded sufficiently to bring the authors before the curtain. I understand that a few nights later somebody shouted *Machwerk* or *Geschmacklosigkeit* or something from a rear seat. But otherwise nothing has happened to date to counteract the bitter damnation of polite applause.

DISINFECTED

To be sure, a little disinfection is said to have been practised on the work since the far-off days of its Leipzig glory, but I doubt if that tells the tale. Such antiseptic measures can at worst have eliminated a source or two of innocent merriment. In point of fact, they did away with one of a couple of scenes written in a kind of *Leipziger Allerlei* English which still ornaments the published libretto.

Luckily, our beloved tongue was not wholly banished. People talked as volubly about "dollars" as if that remote phenomenon were still a familiar commodity, and every few minutes somebody said "all right" and "happy end" (words that have latterly become more German than "Bockbier" or "Eisbein").

Then there was the "song hit" of the piece, a "blues" invoking the "moon of Alabama" and assuring that luminary that "We now must say good-bye;

We've lost our good old mama

And must have whiskey, you know why!"

ANTE-DEPRESSION

And why all these pains to talk United States? Simply because the city of Mahagonny is supposed to be located a few miles south of Pensacola. In Mahagonny everything goes but an empty pocket-book and a ruptured bank account (no wonder that the work is out of date!). Those inhabitants who cannot meet a creditor without flinching go to the electric chair. But all this must be ancient history to readers of this journal, and I do not now propose to rewrite the news of a year ago last March.

Neither am I going to follow the example of some of my German colleagues and split hairs as to whether Mahagonny is a real opera, or the illegitimate offspring of a Singspiel, or a jazz operetta, or a revue, or a sin against the Holy Ghost, or a dozen other possibilities. Classification will not help it one way or the other. Nevertheless I can easily believe that it fares better in a bona fide theatre at the hands of real actors than in an opera house at the mercy of opera singers unskilled in accentuating the values of mere text. People who heard the Leipzig premiere assure me that the piece "got over" about five hundred percent better at the Kurfürstendamm Theatre. Certainly I can imagine few opera singers who could have touched Lotte Lenja in her impersonation of the head prostitute of Mahagonny or in her delivery of the various jazz songs.

The music of Weill has grown pretty desperately vieux *chapeau* barring an amusingly satirical page or two, such as an ensemble built up on the tune of The Maiden's Prayer and another developed over a sort of burlesque figured chorale. The score is not as good as the Dreigroschenoper, though if you like that abominable perversion of the Beggar's Opera, you may like this; and the quality of the jazz disjunctured is about on a level with the jazz of Johny Spielt Auf. Anyway, Mahagonny is so mournfully 1930 that, if it had not been as well produced, acted and conducted as it was, it would have been about as cheerful as a third class funeral. It was the performance as such that lent various scenes

what virtues of sheer entertainment they could boast. Alexander von Zemlinsky conducted with a vitality, a lightness and an acute feeling for rhythm which I understand Gustav Brecher, in Leipzig, wholly lacked.

After Lotte Lenja, it was Trude Hesterberg and Harald Paulsen who carried off the chief honors of the evening. Caspar Neher, who had decorated the work in Leipzig, supplied settings becomingly modernistic and primitive, in which the "movie" effects, so much touted when the opera was first given, played only an inconspicuous part. The first night audience seemed vastly less perturbed than some of the Berlin critics over the fact that the city of Mahagonny was populated solely by harlots and low-lives. In any case, one found oneself fruitlessly striving to locate those unfathomable abysses of vulgarity with which the surfaces of this opera were once supposed to be scamed and fissured.

AN IRON CONSTITUTION

The re-study of *Trovatore* coming closely on the heels of a generally deplorable *Bartered Bride*, gravely prejudiced the artistic credit of the Städtische Oper, which the admirable production of Verdi's *Macbeth* in October had so handsomely bolstered.

Fritz Stiedry is an excellent conductor, but his *Trovatore* was about as rigid as a crowbar. For this inflexibly metronomic approach he gained the endorsement of certain Berlin reviewers who found that, in his unyielding resistance to every suggestion of a give and take, in his stern opposition to any effort on the singer's part to simulate the *slancio* of the Italians, and in his generally untraditional tempi (the anvil chorus, for instance, was almost converted into a quick-step) he was devoutly faithful to Verdi's score. Well, if Mr. Stiedry was really that, then a long line of Italian conductors, from Arturo Toscanini down, must have been shockingly the reverse.

Matters would have been bad enough if the conductor had been the sole head and front of the night's offending. But on the stage confusion was even worse confounded. The settings were the sorriest conceivable examples of the chromo-lithograph school and their painter appeared to have been afflicted with something like a Freudian complex for castle-crowned hills in false perspective. It had been expected that Sigrid Onegin would adorn the revival with an Azucena projected in the grand mold, but that artist yielded place to industrious Melitta Amerling, no glittering satellite. Gertrud Bindernagel has the splendid raw material of a Leonora voice, but this promise is not yet fulfilled.

Hans Reinmar, whom I have repeatedly heard do excellent things, struggled painfully and without benefit of legato, through the music of the Count. To cap the climax someone had the unhappy thought of importing an aged tenor, Carl Günther, from Hamburg (where the people are said to like him) for Manrico. Herr Günther, of generous paunch, might have passed at a pinch for Manrico's great-uncle. Undoubtedly he once had a good voice, of which remains could still be detected. But the Di quella pira proved to be an adventure devastating enough to provoke a patient houseful of subscribers to sharp and sibilant remonstrance. Lest this record sound too abysmal I hasten to append a consolatory phrase to the effect that the Metropolitan Opera's own Siegfried, Tappolet, walked off, as Ferrando, with the chief garlands of the revival.

A CHARMING GEISHA

The Staatsoper's *Geisha* production (occasioned by a Berlin tradition that something light and cheery is the proper fare for New Year's Eve) was wholly charming. Naturally, an opera house is always a somewhat trying frame for works of this frothy calibre, and in the gilded spaciousness of the theatre in question the tuneful and surprisingly fresh music of Sidney Jones sounds rather thin (at the Staatsoper they touched up the orchestration here and there and not always to good purpose).

Marcellus Schiffer "adapted" the standardized German adaptation of Owen Hall's and Harry Greenbank's book, and filled it with Cook's Tour people, in the bustles and furbelows of the eighties, with timely gags, topical witticisms and the like—a procedure to which no one is likely to take exception. The operetta was staged by Rudolf von Laban in prettily stylized settings, fascinatingly dressed, danced and acted with much gusto and well conducted by Fritz Zweig. There were two "guests" engaged for the production, Max Ehrlich and Max Schipper, whose contributions were humorous rather than vocal. The best singing of the evening was furnished by Lotte Schöne, the Mimosa San, and by the young and unfailingly satisfying American tenor, Charles Kullman. Mme. Schöne has grown astonishingly as a singer these past months.

Not the least delightful features of the performance were the children's ballets. On the whole this production must be reckoned among the most fanciful and ingratiating efforts of the house on Unter den Linden this season. As a spectacle alone it is one of the best of the Staatsoper's recent achievements.



Photo by Carlo Edwards, N. Y.

Rosa Low Triumphs

In Two Appearances With
Washington (D.C.) National
Symphony Orchestra

CRITICS UNANIMOUS

ROSA LOW PROVES TECHNIC

Rosa Low repeated her classically beautiful performance of the Mozart aria, *Zeffiretti lusinghier*. It is an ideal voice for orchestral singing, blending now with strings, now with woods, as if it were another instrument. Singing in the pure school of bel canto, Miss Low is entirely without "tricks" and relies upon her mastery of technic to make her effects.

Washington Herald,
January 8, 1932. (Anne Hard).

She sang with great expressiveness and a faultless quality. Her voice was as clear as a proverbial bell and perhaps even more soothing than that.

Washington Eve. Star,
January 8, 1932. (E. De S. Melcher)

Miss Low is always a favorite with Washington audiences and yesterday's crowd was no exception. Her interpretation of the *Zeffiretti lusinghier* from Mozart's *Idomeneo*, repeated from Sunday's concert, was done with a beautifully smooth and rich delivery.

Washington Times, January 8, 1932.

Rosa Low is a lovely creature and a good soprano. Her voice is full-toned and quite beautiful, and her two arias were exquisitely sung.

Washington Daily News,
January 4, 1932.

Also, let me not forget the lovely voice of the Rumanian lyric soprano, Rosa Low, who gave so fine a rendition of the difficult aria from Mozart's *Idomeneo*.

Washington Herald,
January 4, 1932. (Anne Hard).

ROSA LOW AGAIN WINS MUCH ACCLAIM

Rosa Low renewed the good impression of Sunday's concert in her admirable singing of a group of songs, including a fascinating Rumanian folk song, *Luna, Luna*, by Montia, which received special applause.

Washington Post, January 8, 1932.

The audience was very enthusiastic over Miss Low's clear, rich soprano, calling her back after each number many times. She is naturally endowed with a voice of very beautiful quality and uses it freely and easily. She sang both arias with a flowing legato. Her phrases were cleanly molded and her control of fortes and pianissimos was especially good in the *Charpentier*. There was a joyousness in the lift of her voice in the repetition of the rising melody of the latter. The continued applause won no encore for Miss Low herself announced finally that her accompanist was late.

Washington Eve. Star,
January 4, 1932. (By D. C.).

ROSA LOW SCORES

Miss Low produced a favorable impression in her first song, an aria from Mozart's *Idomeneo*. It was sung with artistry and her voice is of golden tone, smooth in all the registers. The difficult measures of this composition were handled with ease and musicianship.

Washington Post, January 4, 1932.

She has a pleasing voice and a most attractive stage presence. Unfortunately, since her accompanist was delayed, she was unable to give the encores the audience demanded.

Washington Times, January 4, 1932.

For Bookings Season 1932-33 Address

Exclusive Management: ANNIE FRIEDBERG, Fisk Bldg., New York

"WHAT OTHER PIANIST

enrolled with a New York manager would show the skill

of ZIEGLER for

fetching to realization Ives' portraiture of the Alcott family, I am at a loss to say."

—Winthrop P. Tryon in the Christian Science Monitor.

O
S
C
A
R



Z
I
E
G
L
E
R

Mr. Ziegler will teach at
31 West 84th St., New York City
and at Ithaca College, Ithaca, N. Y.

Button worn by several thousand young people in Decatur, Illinois, for young people's concert



GUY MAIER'S CHILDREN'S MUSIC FESTIVAL

held in New York
December 29-January 3

The New York Times
said of it:

"Mr. Maier and an audience of youthful enthusiasts completed his novel 'Children's Music Festival' with a fourth concert yesterday. He played a dozen classical and modern dances, asking his young hearers to imagine the changing moods and rhythms, picturing meanwhile the incidents of a canoe trip. The spirit of 'make believe' caught the fancy of the young hearers, who joined in supplying the story in chapters from Bach to Strauss.

"Mr. Maier has an exceptional gift for entertaining children."



Management
NBC Artists Service
711 Fifth Ave., New York

George Engles, Director
Steinway Piano

NEW YORK CONCERTS

JANUARY 11

Egon Petri His debut recital at Town Hall was reviewed at length in the Musical Courier of January 16.

Paulist Choristers A lyric miracle-drama, *The Prince of Peace*, with music by Father Finn, was given under his direction by the Paulist Choristers in the evening at Carnegie Hall. The text, by Father Moran, portrays the mystery of Christ's nativity. The play is in four parts with prologue and epilogue after the manner of mediaeval presentations. These parts are as follows: Prologue; Adonai, The Messiah and The Prophets; Part I: The Song of the Angels (Scene: The Shepherds' Field); Part II: The Adoration of the Shepherds (Scene: Bethlehem); Part III: The Coming of the Magi (Scene: The Court of Herod); Part IV: The Gifts of the Magi (Scene: Bethlehem).

The characters included The Prologist, The Voice of God, The Voice of the Messias, The Prophets, The Lector, The Acolytes, The Archangel, The Madonna, Angels, The Tetrarch of Galilee, The High Priest, King Melchior, King Balthazar, King Gaspard, The Courier, Shepherds, Guards, Trumpeters, Minstrel, Village Folk of Bethlehem.

Each part was prefaced by a passage from the lector, who sang from a pulpit on one side of the stage. The scenery consisted only of a back drop and a few props. The entire presentation was simple and dignified, and all of the text was sung, being accompanied by a small orchestra and organ.

Father Finn's music proved to be excellently suited to the plan of the work, very expressive, often devotional, and full of color and meaning. The choral singing was unusually good and the interpretations by all concerned, thoroughly effective.

It was evident that the large audience was duly impressed by this sacred opera—for such it may be called—and followed with interest the unfolding of the drama. It is announced that next year The Cenacle of Remembrance by the same authors will be presented for the Diamond Jubilee of the Paulist Fathers.

JANUARY 12

Winifred Cecil Carnegie Chamber Music Hall housed the recital given by Winifred Cecil on Tuesday evening. The purpose of the concert was to raise funds for the young soprano to continue her vocal studies, and the musicianly manner in which she presented the program gave ample evidence that she is justified in following music as a career. She was not at her artistic best in the first group, but warmed up by the time she reached the Pace, Pace Mio Dio aria (from Verdi's *La Forza del Destino*), singing it with dramatic intensity and displaying a voice of beautiful quality, true to pitch. Some of the audience, a large one including many musicians, shouted "bravo!" Brahms, Schumann, Wintter Watts and Landon Ronald made up the remainder of Miss Cecil's regular numbers, to which were added several encores.

The soprano was assisted by José, Narciso, Kachiro Figueroa (three brothers), who lent violin and piano variety to the program and gave pleasure with their playing. Benjamin G. King was an able accompanist.

Henrietta Bagger A Tuesday evening musicale in the salon of the Barbizon-Plaza presented Henrietta Bagger, mezzo-soprano. This Danish-American singer made her concert debut here last year.

Gifted with a voice rich in quality and of a wide range Miss Bagger further fused with its display, splendid musicianship and interpretative understanding. Her program of Schumann, Brahms, Heise, Lang-Müller, Grieg, Sibelius, Secchi, Bantock, Carpenter, Schindler and other songs was unfurled with excellent diction in the German, Danish and English tongues.

Kurt Ruhrseitz gave adroit accompaniments. A large audience enjoyed all the offerings and was treated to additional encores.

Nathan Milstein Technical mastery is so taken for granted these days that it seems almost unnecessary to comment on the possession of marked virtuosity, particularly by a young violinist. But Nathan Milstein is more than a dazzling technician. He is a warm and at times decidedly emotional interpreter. Apparently in the grip of an overwhelming nervousness, Milstein's conception of the Vivaldi D major sonata gave only an inkling of the rich gifts which were later disclosed. In the unaccompanied G minor Bach sonata, Milstein recovered his poise and the Siciliana and the Presto movements had lovely form and substance. An incisive tone, broad and sweeping at moments, always pure and dominating, commanded by a beautifully con-

trolled bow-arm, produced an inspiring effect on the audience which held many fellow fiddlers. By the time Corelli's *La Folia* (in the Kreisler arrangement) was reached, Milstein was giving tremendous exhibitions of his interpretative powers and his dazzling mechanical skill in a truly brilliant exhibition. The Prelude and Allegro, Pugnani, once more offered opportunities for sensuous warmth and dramatic fire. The Gluck Melodie permitted Milstein to exult in the wealth of his pure tone and gracious sense of style.

Szymanowski's Tarantella and Chant de Roxane were delivered with super technique while the admirable Dushkin transcription of Weber's Variations and Polonaise provided a virtuosic medium in which Milstein again scaled the very peak of brilliance.

Enthusiasm reigned throughout the recital and at its end there was feigning of a kind which New York audiences rarely extend to any artist. Hundreds of listeners crowded to the stage, applauded, cheered, and were granted a long list of encores.

The piano accompanist was Emanuel Bey.

Roth Quartet and Vera Brodsky

Before an exceptionally large evening audience at the Barbizon-Plaza, the Roth Quartet (from Budapest) assisted by Vera Brodsky, pianist, appeared in a recital consisting of Ravel's F major string quartet; Mozart's G minor piano quartet; and Bohuslav Martinu's string quartet, No. 3, dedicated to the Roth Quartet and on this occasion given its first performance anywhere.

The Roth foursome revealed their customary art, refined tone, and technical and musical finish in the two numbers for strings only.

Interest was aroused in the new work by the Czechoslovakian, Martinu. His composition is in three movements (Allegro, Andante, Vivo), and has pithy themes, lively

rhythms, and adept and varied treatment in coloring and counterpoint. The prevailing harmonic mood is modernistic. Martinu's pages are bright and interesting even if not highly important or deeply emotional.

A thoroughly delightful experience was the lovely Mozart quartet, aided materially by the artistic cooperation of Vera Brodsky. Her sound and intelligent musicianship adapted itself admirably to the Mozart measures, than which there are none more difficult to set forth in authentic style. Miss Brodsky's qualities devoted toward that successful end, were uncommonly firm and alert rhythm, cool, crisp, clear touch, simple feeling, pure tone, and consistently fleet fingers capable of purling passages. The Roths fittingly completed the exquisite balance, attack, and artistic mastery and continence which marked the ensemble of this beautiful Mozart presentation.

Enthusiastic response came from the listeners, among whom were Leopold Godowsky, Louis Persinger, Rubin Goldmark, Siegfried Herzog, Abram Chasins, Shura Cherkassky, and J. H. Thuman, visiting Cincinnati manager.

Marion Bauer and Harrison Potter The Bauer-Potter lecture recital was moved to smaller quarters at the Waldorf-Astoria for the third of the series last

Tuesday, so as to accommodate the automobile show, with the result that some patrons could not be seated. Good evidence of the success of these lectures, and of the prevailing interest in modernism. The program was announced as Music of Middle Europe, and offered works by Schönberg, Krenek, Berg, Bartok, Kodaly and Hindemith. Miss Bauer suggested that perhaps Mr. Potter did not like all of it. Perhaps not. Who would? But he played it excellently, covering up some of the more rasping discords and eliding the voices so that the harmonic meaning was fairly clear.

Miss Bauer said so many things in her lecture with which the present reviewer could not agree that discussion of them must be left to a more propitious time.

However, the Bauer talk was interesting and served to bring an audience to hear the (Continued on page 14)

THE WALTER W. NAUMBURG MUSICAL FOUNDATION

Directors:
RUBIN GOLDMARK ERNEST HUTCHESON WALTER W. NAUMBURG
HUGO GRUNWALD LOUIS PERSINGER WILHELM WILLEKE
ELSIE M. B. NAUMBURG

will award

NEW YORK DEBUT RECITALS, SEASON 1932-33
TO SINGERS, PIANISTS, VIOLINISTS, VIOLONCELLISTS

The entire expenses of each recital will be defrayed by the Foundation

The Eighth Annual Series of Competitive Auditions will be held during the month of March, 1932, and will be open to concert soloists who have not yet given a New York Recital reviewed by critics. The candidates must be not over 30 years of age. Early in April the Final Auditions will be held by the Final Audition Committee of the Foundation which includes Walter Spalding, Harvard University, Chairman; Wallace Goodrich, Director, New England Conservatory; Bruce Simonds, Yale University; and Adolfo Betti, formerly of the Flonzaley Quartet. All auditions will be held in New York. The Foundation does not pay travelling expenses for candidates.

Application blanks giving full requirements may be obtained from the
NATIONAL MUSIC LEAGUE, Inc.
113 WEST 57th Street . . . New York City

Formal application, including a recital program, any part of which the candidate is prepared to perform at the auditions, and a letter of recommendation from a teacher, music school, or musician of acknowledged standing, must be filed not later than February 20, 1932.

A Lovely Song—Rich in Text and Musical Setting

ALL THE LEAVES WERE CALLING ME

By C. B. Hawley



C. B. HAWLEY

THEODORE
PRESSER
MUSIC
PUBLISHERS & DEALERS

1712-1714 Chestnut St.
Philadelphia, Pa.

Musical of all
Publishers



ALL THE LEAVES WERE CALLING ME is published in Two Keys

Key of A flat—Range E to a flat; key of F—Range c to F. Price 50 cents—T. Hawley's Songs are frequently used by concert and recital artists. "Noon and Night," "In a Garden," "If You Have a Sweetheart," "In the Deep of the Daisies" are always successful recital numbers.

See our Display of Songs at 1411 Steinway Hall, New York

SOMEBODY TOLD

By Simon Snooper

Leopold Godowsky attended the Roth Quartet concert at the Barbizon-Plaza last week and when Vera Brodsky gave the piano pitch to her partners in the Mozart Quartet, Godowsky remarked: "She sounds a very good A." Later he added: "And the rest of her playing is excellent too. Fine Mozart style."

J. H. Thuman, the Cincinnati musical expert and impresario, was in town for a few days, and reported sustained and profitable concert interest in his town. He also said that the difficulties between the May Festival organization and the Cincinnati Musical Union had been ironed out, and the bi-annual event will go on as scheduled heretofore.

Which operatic soprano used to be the cook of a well known Italian composer? (Ask Toscanini, who before his recent European sailing, gave out the toothsome information to a New York friend.)

Someone asked me last week: "Is Harold Samuel the husband of Galli-Curci?" All I could think of answering, was: "No, and don't let Homer Samuels hear you say it, for he is the other matrimonial half of the Galli-Curci household."

Was I dreaming or did I hear Olin Downes, musical purist, say recently in his radio broadcast of a New York Philharmonic Orchestra concert: "Beethoven music represents problems to you and I," etc. And have I gone completely dippy or did Olin say "calvacade" when he meant "cavalcade?" Now I'm deathly afraid that he might some day say "calvary" for "cavalry" and "battalion" for "battalion."

In a conversation with a Columbia Broadcasting official, Mrs. Albert Coates, referring to Strauss' Don Juan, pronounced it "Don Jew-an." The Columbia official laughed, but Mr. Coates emphatically insisted that his wife was right. Thereupon Columbia made it a rule to have its dulcet voiced an-

nouncers adopt the "Don Jew-an" appellation. I shall ask my Spanish sweetie whether Mr. and Mrs. Coates are right.

Mr. and Mrs. Dimitri Tiomkin tendered a reception to Egon Petri after his successful New York debut. Someone asked him whether he felt tired and he replied: "For a kind word and another glass of champagne I would sit down now and give the recital all over again." Tiomkin was a pupil of Petri many years ago in Germany.

Louise Snodgrass, Cincinnati composer, is a New York visitor for a few months with her daughter, the latter engaged for a forthcoming theatrical production.

A gentleman noted for his acid tongue used to be a tonal reviewer in New York. The other evening I was delighted to hear a bright young thing say to him: "Just because you were a music critic you don't have to remain unpleasant all your life."

Siegfried Kahn will give a stag dinner for Walter Damrosch on January 31 (at the Harmonie Club) to celebrate the conductor's January 30 seventieth birthday. There will be fifty guests. Leonard Lieblich is to officiate as toastmaster.

Frieda Hempel gave a large tea party at her home, 271 Central Park West, after her Town Hall recital last Sunday afternoon. Frieda's concert gown was a dream—I wish I could describe it—and maintained her position as one of the smartest dressed women in the metropolis.

One of the most amusing debut recitals of the New York season took place not long ago. The lady of doubtful age but laden with money bags had a good coach and an equally good accompanist. Both had advised her not to make a premature appearance in public, but she was deaf to suggestion. In the midst of the intermission at her concert an angry looking young fellow ap-

proached the accompanist and asked, "Are you the coach?" "Oh, no," was the quick and relieved reply. "Well, that's good," grumbled the stranger, "because if you were, I was going to tell you a few things for encouraging such a singer." And the best part of the story is that damaging newspaper criticisms decided the recitalist to give up singing as a profession.

Maybe I'm gossiping, but Ona Munson, musical comedy star, is to marry within a fortnight. The man she will "honor and obey?" None other than Herr Lubitsch, the film director.

What was it that Maria Jeritzka phoned across the ocean to her husband, Baron Popper, in Vienna, that lasted over forty minutes and for which the toll charge was \$462?

A new moving picture of Dr. Jekyll and Mr. Hyde, starring Frederic March, uses the Philadelphia Orchestra phonograph record of the Bach toccata and fugue in D minor. The first film scene shows Dr. Jekyll playing Bach at the organ. Thereby registering goodness and purity?

At the first public meeting of the Emergency Aid Committee meeting in Steinway Hall, Walter Damrosch, facing a large audience of women, said: "When Siegfried first gazed at Brünnhilde, he felt fear. Imagine me now, looking at so many beautiful ladies."

From Georgia Frey Wagner of Webb City, Mo.:

"Dear Mr. Snooper:

Your recent comment on Mr. Olin Downes' contributions to the New York Philharmonic Orchestra broadcasts suggests a bit of a paradox. It is rather difficult to visualize the type of person who can listen intelligently and appreciatively to a Philharmonic program but finds the illuminating remarks of Mr. Downes a great bore. Perhaps these listeners look upon music as an agreeable accompaniment to conversation. Naturally to them Mr. Downes' offering is an unpleasant interruption."

As the New Year begins I can report another fallacy exploded. The late Gustav Kobbé, whose bible for the music critics has saved many a tottering reason, sets the date

of the first Metropolitan Opera House performance of La Bohème as December 18, 1901. Bill Guard starts up hastily to remark that Mimi first expired in a Metropolitan garret on December 26, 1900.

Benjamin F. Roeder, forty years associated as business manager with the late David Belasco, came into a snug fortune at the latter's death. Musical interest in this item lies in the fact that the late Geraldine Morgan, violinist, was Mrs. Roeder.

Overheard at the Flying Dutchman performance, in the Metropolitan, when two ladies of ripe age had a lobby meeting after the second act:

No. 1.—"My dear."
No. 2.—"Darling."
No. 1.—"You're looking lovely."
No. 2.—"And you too."
No. 1.—"I hear you had a great success on your Canadian tour."
No. 2.—"Immense. And I'm told your classes are going very well this season."
No. 1.—"Tremendously."
No. 2.—"Well, good bye, dearest."
No. 1.—"It was so nice to see you, my love."

They kiss and part, and I overheard No. 1 say to her escort, "She made a terrible flop in Canada." Hurrying after No. 2, I was just in time to eavesdrop this, imparted to her male companion: "She's ruined every voice in her studio. And she doesn't look a day under sixty-five."

Listen: certain managerial interests are giving exceptionally large guarantees to a few well known artists. For a time that custom was taboo in the guild of the impresarios. What's brought about the change?

Richard Bonelli had such a chill when he heard a beautiful young soprano at a recent recital that he snuggled into his heavy overcoat as if he were a heap big chief in his wigwam. After the first group he (and the wigwam) beat a hasty retreat. Was the baritone the hero or villain of this piece?

Fred Hale, popular manager of the New York Estey Organ Studio, has been assigned to take charge of the Central New York territory, and will make his headquarters in Syracuse. His pleasant personality and vigorous, optimistic outlook make him a stimulative executive and successful salesman.



IN SOLO PERFORMANCES • IN TWO-PIANO RECITALS

EDWIN and JEWEL BETHANY
HUGHES



• ACCORDED SUPERLATIVE PRAISE IN THEIR MANY APPEARANCES •

NEW YORK CITY

Illuminative and convincing readings. Imposing depth of tone. Crisp vigor and genuine good taste.—*Sun*.

One of the season's largest audiences crowded Town Hall to hear Edwin and Jewel Bethany Hughes. These accomplished musicians delight in exploring a field of seldom-played music.—*Times*.

Noteworthy brilliance.—*Herald Tribune*.

One of the most interesting events of the season.—*World-Telegram*.

Brilliant, spirited playing.—*Morning Telegraph*.

Clear-cut technique, preciseness of ensemble and ripe musicianship.—*American*.

These two virtuosi are both musical and artistic personalities, equipped with a brilliant technique and beautiful nuances of touch.—*Staats-Zeitung*.

Clearly a case of four hands behaving as two.—*Post*.

Performers of extraordinary ability.—*Brooklyn Times*.

Enthusiasm was in the air. Performance one of extraordinary perfection.—*Brooklyn Standard-Union*.

ROCHESTER, N. Y.

Magnificent playing.—*Abendpost*.

ALBANY, N. Y.

Charmed the audience in their two-piano program.—*Knickbocker Press*.

NEW ROCHELLE, N. Y.

Their work together is as that of one artist in fine mosaics.—*Standard-Star*.

STAMFORD, CONN.

Perfection of ensemble; brilliant and interesting.—*Advocate*.

NEW LONDON, CONN.

Highly stimulating playing.—*Day*.

TRENTON, N. J.

Two of the foremost living exponents of the art of two-piano playing. Unsurpassed by any similar ensemble before the American public today.—*Times*.

HAVANA, CUBA

(Soloists with the Philharmonic Orchestra in the Mozart E flat Concerto, followed by a two-piano recital in the same city).

These artists belong to the small number of the elect.—*El Pais*.

Perfection of unity. Extraordinary interpretations.—*Diario de la Marina*.

Positively splendid performers.—*El Mundo*.

A perfect ensemble of tone and color.—*Post*.

A delight from the opening number to the last.—*American*.

SCRANTON, PA.

No demands are too great for their supreme artistry.—*San*.

An unforgettable performance. Uncanny treatment of dynamics.—*Republican*.

PROVIDENCE, R. I.

The interest kindled and flamed as the numbers passed.—*Journal*.

LAWRENCE, MASS.

Perfection of ensemble, charm and eloquence. Aroused a storm of applause.—*Telegram*.

HOUSTON, TEXAS

Two sympathetic geniuses who held the audience entranced with the beauty of their interpretations.—*Post*.

An unusual delight.—*Chronicle*.

BIRMINGHAM, ALA.

Outstanding in the brilliant musical season enjoyed here this year.—*News*.

MONTGOMERY, ALA.

The audience sat enthralled with the finesse and perfection of the performance.—*Journal*.

RICHMOND, VA.

Real artists. Beauty of tone and perfect ensemble.—*Times*.

CHATTANOOGA, TENN.

Artists of major importance, who more than fulfilled all previous heraldings.—*News*.
Such exquisite piano playing is seldom heard. Held the audience spellbound.—*Times*.

Steinway Pianos

Management—HAENSEL & JONES, Steinway Hall, 113 West 57th Street, New York City

Available on COMMUNITY CONCERT COURSES

New York Concerts

(Continued from page 12)

music played. That is to say, if a mere recital were announced it would not get so large an audience simply because people cannot understand this new music unless its meaning is pointed out by an expert like Miss Bauer.

JANUARY 13

Gordon String Quartet

The Gordon String Quartet, Jacques Gordon, first violin; Ralph Silverman, second violin; Paul Robyn, viola, and Naoum Benditzky, cello, gave a recital at the Juilliard School in the afternoon, assisted in the Chausson piano quartet in A major, op. 30, by Muriel Kerr. This was the most important and impressive work on the program, and was beautifully played. The forceful melodic structure of the music, with its depth and passion, its sensuousness, and its poetic impressionism, was splendidly interpreted by the three strings and the piano.

Other works on the program were a quartet by Haydn and a piece called American Kaleidoscope by Werner Janssen, the latter a skilled piece of writing and certainly very American, though whether one is to like it or not may well be a matter of opinion and taste. It is safe to say that the Gordon Quartet was liked best when it expended its energy and ability on Haydn and Chausson. Such excellence of performance as this organization commands deserves the finest of music, just as the finest of music profits by the qualities the Gordons lavish on the projection of it.

There was, in the Haydn, that restraint necessary to the classic mood, as there was, in the Chausson, the broad power, fine sonority and singing legato, and the fine shades of color demanded by this modern French score. The quartet has rehearsed until it plays with fully unified accord which is the essence of art in ensemble performance.

Harold Samuel That Bach is an uncommonly popular composer and that Harold Samuel is an unusually skilful and discerning pianist were facts once more demonstrated in Town Hall. The combination of these two provides packed houses anywhere. Particularly, be it remarked, do Mr. Samuel's faithful followers attend his annual New York appearances. But it is not the virtuoso's acclaim which makes this dignified, courteous, affable pianist approach his tasks so lovingly. Rather do these gatherings hold an extreme sympathy between player and audience, an amiability brought about by the common worshipfulness of Johann Sebastian Bach's music.

For the current all-Bach program Mr. Samuel chose, in the order of performance, the toccata in C minor; partita in E minor; selections from the forty-eight preludes and fugues; G major, E major, C sharp minor (Bk. 1), A flat major (Bk. 2), and the Italian Concerto. To these were added encores in which a movement of another partita and a prelude and fugue were heard by this listener. All of which should have been sufficient for any Bach lover, yet it must be reported that had Mr. Samuel so desired he might have easily detained his audience another hour.

Little need be added to the bulk of literature already existing in regard to Harold Samuel's accomplishments as a Bach interpreter. This evening he was in rare form and regaled his listeners in a fashion calling only for superlative praise. The prodigious toccata opening the program contains a great deal more than a structure drawn up especially to display the touch. Naturally Bach saw to that. And Mr. Samuel molded the texture of this polyphonic flow with uncommon dexterity; he brought out the nobility of musical thought with clarity and true inspiration, his attack was deft but above all avoided showiness. From the intricate weavings he detached and put into proper relief what was necessary and placed the accompanying streams in delicate perspective, giving perfect continuity to the massive whole. A tone noble, always singing and full of patterning *chiaroscuro* enveloped this publication as it did all the succeeding ones.

The partita in E minor and the affluent sublimity of the C sharp minor prelude and

fugue furnished the high lights—if it is possible to choose particular points of excellence—of performance. Mr. Samuel endowed both with graceful and supple articulation; to the former he gave fantasy and in the latter, that "holy of holies," he infused quiet submissiveness and a gradual building up of motives which presently tower to one of the grandest utterances ever penned by the old master.

The other preludes and fugues were offered with spontaneity and elasticity and the Italian Concerto provided a happy ending indeed with Bach's less serious joyfulness and tranquility.

Banks Glee Club

To the world at large Bruno Huhn is known as the composer of at least one famed song; to the musician, Huhn is known and esteemed as a choral conductor of exceptional gifts, as well as accompanist and a foremost authority in everything that relates to singing matters.

With Bruno Huhn at the helm, the New York Banks Glee Club, sixty-four strong, gave its fifty-third annual concert in Carnegie Hall, with Corleen Wells, soprano, and Karl Kraeuter, violinist, as soloists.

These men from financial circles again proved themselves plastic and effective vocal material in the hands of their leader. They have evidently found music a pleasant refuge; at any rate they gave a good account of the results of their assiduous rehearsing. Precise attacks, clear enunciation, sonorous tonal qualities, with an ever-present eagerness to express, were the chief characteristics of the concert. The chorus traversed a program of sweeping range, which included Saint-Saëns' Winter Serenade; a Russian tune, Kalinka; Armstrong Gibbs' The Old Soldier; Maurice Jacobsen's Truth in Parentheses; Herbert's Romany Life and Gypsy Love Song; Moffat's Haste to the Bower of Robin Hood; the Welsh air, All Through the Night. Corleen Wells was the soprano in the Romany Life episode from The Fortune Teller, evoking a storm of approval. Huhn somehow broke his baton during the lusty climax. As encore the soprano offered a Scottish air, Maid of Dundee, and later the waltz song from Gounod's Romeo and Juliet, and an excerpt from Huhn's The Divan, a Persian cycle. Karl Kraeuter was recalled several times after his stirring performances of the Kreisler Praeludium, and Wieniawski's Russian airs. Huhn's choral work, Meditation, brought the program to a happy conclusion.

JANUARY 14

Hart House String Quartet

This renowned ensemble in its only New York appearance of the current season at Town Hall again justified the generosity and vision of the former Canadian Minister to Washington, Vincent Massey, and Mrs. Massey, who seven years ago brought the organization into existence.

These welcome musicians have grown together in unity, and with their well-matched instruments, again contrived to inject spirit and the proper kind of individuality into familiar works of the quartet repertoire. It was an uncompromising program on this occasion, three solid compositions reflective of three historic epochs: Haydn, Brahms and Debussy.

The Haydn D major, op. 76, No. 6, was pure and balanced, without any departure in

tempi and phrasing and repeats from the orthodox procedure of other mellowed quartets, except for a little speeding up now and then. It was good Haydn. Brahms' B flat op. 67, received similar devoted attention, a full-blooded, robust treatment which again emphasized the high calibre of the individuals in the ensemble, Geza de Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, cello.

One is tempted to say that the glowing presentation of the Debussy classic, the G minor quartet, op. 10, betrayed the ensemble's preference for the more contemporary school, but of course this would not be accurate; it is simply the difference in writing which affords a contrasted opportunity for the players. The effulgence and atmospheric magic of the Debussy opus were re-created impressively by the Hart House artists, to the complete satisfaction of a large and representative audience.

It might be interesting to add that the instruments used were loaned by Emil Herrmann, violin connoisseur and dealer. Three of these, the viola, cello and violin were made in what is known as the "Golden Period" of Stradivarius' career, their dates being 1731, 1720 and 1725 respectively. The fourth instrument, which formerly belonged to Professor Halir (second violinist of the Joachim Quartet), is a specimen dated 1693. The viola was owned for many years by Paganini. Prince Broncaccio owned the 1725 violin, and Mr. Pawle owned the cello. These instruments are valued at \$250,000, the viola (\$120,000) being the most expensive stringed instrument in existence.

Philharmonic Orchestra

(Continued from page 5)

gestures are few, and he makes no attempt whatever to arrogate to himself the attention which should go to the music in performance.

The program of the two concerts last week presented Handel's Concerto Grosso for string orchestra, G minor, op. 6, No. 6; Handel; symphony, B flat (B. & H., No. 12; 102) Haydn; and symphony No. 2, D major, Brahms.

With such a list Walter at once showed his status and purposes as an inherently serious musician. In the Handel work, the conductor himself played the cembals part on a modern harpsichord, an ancient custom which was followed too in New York on previous occasions by Muck, Kunzold, Mengelberg, and other wielders of the baton. Walter has won especial renown with the practise at his European concerts, and is an expert exponent of the keyboard. At several of the concerts during his seven

weeks of conducting in the metropolis, Walter will play a Mozart concerto, at the same time conducting the orchestra.

SHINES IN ANCIENT CLASSICS

Firm rhythm, crystalline statement of themes, and vigorous but plastic treatment gave the Handel pages their required typical character, mood, and tone.

Delightful was the healthy, buoyant conception of the Haydn symphony, one of that master's freshest and most propulsive works. Walter's voicing of its contents was direct, transparent, masculine, and yet he employed continence where appropriate, and grace when the phrases fell into lyricism. It was an irresistibly appealing performance.

CLIMACTIC CONCLUSION

Brahms' towering opus had a prodigious reading, robust enough to suggest that composer's solid Teutonicism in musical thought, and yet tempered also with his brooding poesy and cumulative dramatic outbursts. Here and there an episode was dwelt upon too arrestingly but not enough to mar the general large and unified tonal picture which Walter sought to portray. The tempi were conservative without undue delays or hastenings. The output of tone had opulence, nobility, and lovely coloring. A mounting climax of compelling emotional force ended the presentation with a burst of glorified sound and brought forth the salvos of applause and cheering previously mentioned. It was a great concert grandly done.

JANUARY 15

Harry Braun

A Carnegie Hall debut before a large audience. Mr. Braun had been heard previously in 1928 at a Sunday concert in the Metropolitan Opera House.

Braun's program covered entirely conventional ground: the Vivaldi concerto

GEORGIA
McNALLY

Contralto

GAELIC SONGS

featured on programs

Address care of Musical Courier
113 West 57th St., New York

IRMA



AIVANO

Pianist

New York Recital—Town Hall, Eve. Mar. 15, 1932

Management: NBC ARTISTS SERVICE

711 Fifth Ave., New York

GEORGE ENGLER, Director

EMILY ROOSEVELT

Prima Donna Soprano

OPERA—CONCERT—ORATORIO

Management Richard Copley, 10 East 43rd St., New York



DON COSSACK
RUSSIAN MALE CHORUS—Serge Jaroff, Conductor

The Outstanding Musical Sensation—The World's Greatest Chorus

IN AMERICA ALL SEASON 1932-1933—NOW BOOKING

Management: METROPOLITAN MUSICAL BUREAU,

113 West 57th Street, New York City

Division Columbia Concerts Corporation of Columbia Broadcasting System

MAX LORENZ

HELDEN TENOR

Metropolitan Opera House, New York
Staats Oper, Dresden

MARY McCORMIC

Chicago Civic Opera
Paris Opera Comique

Management

CIVIC CONCERT SERVICE

Dema E. Harshbarger, President

20 North Wacker Drive, Chicago

SOPRANO

(Nachez arrangement) Tartini's Devil's Trill sonata (with the Auer cadenza); the Bruch concerto; Largo by Veracini; Kreisler's arrangements of the ballet music from Schubert's Rosamunde; Tartini's Variations on a theme by Corelli; and the Melodie of Gluck.

Hardly as yet of matured consistency, nevertheless the player's technical accomplishments speak well for the future. His tone is firm and singing, his phrasing—as in the Bruch concerto—is commendable, and his attack has precision and assurance. All his offerings brought approbation from the audience.

Emmanuel Bay accompanied at the piano.

JANUARY 16

Percy Grainger Aside from his own compositions which served for the most part as encores, only four composers figured on the annual Carnegie Hall program of Percy Grainger; they were Bach, Brahms, Chopin and Guion. And they were sufficient to display every quality of this pianist's art: his colorful tone production, incisive touch, deeply-plumbed musical response, clear phrasing and elastic dynamics—to mention only a few.

Grainger furnished his own program annotations and introduced the opening Bach number, the toccata and fugue in D minor (using both the Busoni and Tausig arrangements) with an interesting elucidation about the tone of the modern piano contrasted with the tone of the organ of Bach's time. The Grainger publication of the work lost none of the grandeur, brilliance or expressiveness of the contrapuntal web; his large singing tone enveloped the whole and gave smoothness and strength to every part. His touch was especially ingratiating and the building of climax upon climax was well-founded and convincing.

The outlines of the succeeding partita No. 1 in B flat and the chiaroscuro of the piquant detail were revealed with musicianly utterance and precision of the finest quality. Bach for Grainger is a romantic and his colorings of tonal moods do not miss fire in the hands of this pianist. Mr. Grainger added to the Bach group an encore: his own free ramble, Blithe Bells, on the aria Sheep May Graze in Safety. This was prefaced by spoken remarks which the listeners enjoyed as much as the playing.

Brahms' op. 5 sonata in F minor received an interpretation that took cognizance of its deeply romantic nature, and missed none of the finely chiselled craftsmanship. A marvelous tone (Grainger is without doubt one of the foremost masters in tone production among modern pianists) showed to particular advantage in tinting and volume.

Grainger continued with two Chopin etudes from op. 10 and his own ramble on the last love duet of Rosenkavalier by Richard Strauss and Guion's The Arkansas Traveler. Beyond the printed program and to the immense joy of his many listeners, he added a group of Grainger favorites: One More Day My John, Country Gardens, Spoon River and The Hunter and His Career. The large audience was intensely enthusiastic and hailed the pianist with unusual affection.

Intimate Concerts for Young People Perhaps a few of the restless, impressionable youngsters who trooped into the Barbizon-

Plaza, spick and span on Saturday morning will say one day, "I heard the great Barrère when I was young—quite young," in the proud fashion of those who announce in the grand manner that they heard Patti or Liszt when cushions had to be fetched to prop up their Victorian chairs so they could see the gods and goddesses as well as hear them. These future remembrances will turn back to that particular morning when Georges Barrère played the E flat major sonata for flute and piano—Clarence Adler at the piano—and the allegro from Mozart's D major concerto for flute, together with shorter pieces of Gluck, Saint-Saëns, Debussy and Widor. Barrère played like a veritable Pan, that free and clever friend of children, weaving his spell with all possible skill, good nature and joy. The allegro from Mozart's concerto was another piece of tonal magic.

Clarence Adler played a group from Schumann's Scenes from Childhood, and assisted both Mr. Barrère and Nathan Kroll, violinist, in their sonatas for flute and violin. The poetry and tenderness of the Schumann vignettes; their exquisite shadings and dreamy note were caught fully by the musicianly and technically adroit Mr. Adler, and his playing of the two movements from Beethoven's D major sonata for violin and piano (allegro con brio and rondo) was another achievement that shone with gladness effect. One wonders why he does not commandeer a violinist to travel far and wide with him playing the host of sonatas written for the two instruments, after the fashion of Cortot and Thibaud.

Nathan Kroll was not the best choice in the world for two master musicians like Barrère and Adler. The violinist's playing lacked color and definiteness; his tone was hard.

Edward Matthews Formerly a member of the Jubilee Singers of Fisk University, now director of Negro music at that institution, Mr. Matthews, baritone, arrived at Town Hall with a fine record of solo concert appearances behind him. He was first presented here last season by the well-known singer, Roland Hayes.

The Matthews program opened with selections from Italian composers of the late seventeenth and early eighteenth centuries: Caldara, Marcello, Scarlatti and Durante. Next there was a section of Brahms and Schubert; then modern pieces by Dunhill, Quilter and Santoliquido; and, lastly, a group of Negro spirituals in arrangements by Brown, Rhodes, Klemm and Johnson.

The baritone's voice is rich in quality, flexible in performance and of wide range. He is an interpretive artist of unusual skill and a musician of more than ordinary talents. His offerings were pleasing in every respect; the audience responded warmly to all of them and occasioned the singer to go beyond his printed list. Especially provocative were the spirituals, Sometimes I Feel Like a Motherless Child, and It's Me, Oh Lord.

The piano accompanist was Robert Hemingway.

JANUARY 17

Philharmonic Orchestra The 2719th concert of the Philharmonic and the fourth under the direction of Bruno Walter saw the inclusion of Hector Berlioz's Symphonie Fantastique (the only work on the

(Continued on page 32)

His compositions include a light opera, Sylvester, eight Latin masses, works for orchestra, and many part-songs, choruses and solo numbers. J. D.

Minna Saumelle

Minna Saumelle, instructor of diction at the Juilliard Graduate School and the Curtis Institute, Philadelphia, died at her home in New York on January 18. She was a native of Sweden, and taught at Glasgow University and Naples before coming to the United States. Miss Saumelle was a pioneer in the field of instruction in diction, and the principles she followed in her teaching were her own innovations. She is survived by three brothers and three sisters. Funeral services were held in New York on January 20.

J. Warren Andrews

J. Warren Andrews, a founder and former warden of the American Guild of Organists and choirmaster of the Church of the Divine Paternity, New York, died in Grantwood, N. J., on January 18 after a short illness. He was seventy-one years old.

Mr. Andrews received his musical education in Boston, and played in the churches of Swampscott and Lynn, Mass. In 1888 he became organist of the Pilgrim Church in Cambridge, Mass., and three years later went to Plymouth Church, Minneapolis. He was president of the New York State Music Teachers Association in 1908 and served as warden of the American Guild of Organists from 1913 to 1916.

He is survived by his widow, his mother, two sons and a daughter. Funeral services were held in New York on January 20.

TO BE SOLD AT

A U C T I O N

EVENING OF FEBRUARY 5th at 9:30

SEVEN RARE STRINGED INSTRUMENTS

THE COLLECTION OF

JOHN HUDSON BENNETT

NEW YORK

Italian Violoncello. Cremona, circa 1690

Viola by Francesco Gobetti. Venice, late XVIII century

(Certificate of authentication from Lyon & Healy of Chicago)

Viola. Brescian, circa 1660

(Certificate of authentication from the Rudolph Wurlitzer Company of New York)

Violin by Antonio Stradivarius. Cremona, 1733

(Certificates of authentication from W. E. Hill & Sons of London and the Rudolph Wurlitzer Company of New York)

Violin (The Pixis) by Giuseppe Antonius Guarnerius del Gesu. Cremona, 1729

(Certificate of authentication from W. E. Hill & Sons of London)

Violin (The Wieniawski) by Giuseppe Antonius Guarnerius del Gesu. Cremona, 1742

(Certificates of authentication from Caressa & Francais of Paris and Lyon & Healy of Chicago)

Violin (The Joachim) by Antonius Stradivarius. Cremona, 1714

(Certificates of authentication from W. E. Hill & Sons of London and the Rudolph Wurlitzer Company of New York)

Together with Six Fine Bows

On Exhibition from January 30th

ILLUSTRATED CATALOGUE SENT ON REQUEST

**AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.**

30 EAST 57th STREET, NEW YORK CITY

OBITUARY

Arthur Severn

Arthur Severn, for twenty-six years cellist of the New York Philharmonic, died in Melrose, Mass., at the home of his brother, Edmund Severn, on January 12.

Franz Hendrix

BRAZIL, IND.—Franz Hendrix, age seventy-five, a member of the Lehman's Orchestra, the original musical organization of Brazil, is dead. He is survived by five children. M. D.

Theodore Rudolph Reese

Theodore Rudolph Reese died in Omaha, Neb., January 7, in his eighty-first year. Born in the city of Magdeburg, Germany, he was educated for a musical career at the Stern Conservatory in Berlin, and later attained prominence as conductor, opera singer and composer. Early in his professional life he acted as assistant to Hans von Bülow, and after coming to America went on tour as conductor for a grand opera company, in which capacity he alternated with Theodore Thomas. He later took up his residence in Davenport, Iowa, where he gained distinction as director-in-chief for several large German Saengerfest gatherings.

Since the year 1909 he has been a resident of Omaha, functioning as director of the Saengerfest of 1910, and again in a like capacity in 1915.

RECENTLY PUBLISHED DIE MEISTERSINGER DISCS

European Recordings by Schorr, Laubenthal and Lorenz Now Available Here — Some Former Releases Mentioned

By RICHARD GILBERT

Having been presented by the various phonograph companies with more or less bulky albums containing the larger portions of Tannhäuser, Das Rheingold, Die Walküre, Siegfried, Gotterdammerung, Act 3 of Parsifal, and Tristan und Isolde—the first and last were recorded in the Festspiel Theatre, Bayreuth, by Columbia—naturally we have been expecting these same recordings to provide us with a complete Die Meistersinger. To date such has not been the case, although a stream of superb discs have been emanating from the His Master's Voice studios in Berlin and London.

The recent repressings by Victor* of Die Meistersinger excerpts sung by Elizabeth Rethberg, Friedrich Schorr, Rudolph Laubenthal and Max Lorenz will go far towards allaying the persistent clamorings of the opera's enthusiasts who simply must have all of this delectable work in their collection. Adding other publications of the past two years there is still much of Wagner's tuneful music unrecorded. It is to be hoped that instead of issuing the complete work newly recorded the H. M. V. and Victor companies will continue to have such admirable artists as the Wagnerians mentioned above record other fragments as yet undone phonographically. Eventually we should have a complete Die Meistersinger which would remain unsurpassed for a long while to come. Schorr's Hans Sachs and Rethberg's Eva, as well as either Lorenz's or Laubenthal's Walther, are fast becoming traditional in principles of interpretation and musicianship.

Of all Richard Wagner's music-dramas Die Meistersinger lends itself best to fragmentary presentation: the work is replete with songs that can be detached from the whole and sung quite independently. For recording purposes the instrumentation lends itself more agreeably than do many portions of the orchestral fraction of the Ring. The most remarkable feature of the score of Die Meistersinger is the restraint and discretion of its orchestral texture. Not less rich or sonorous than the orchestra of Parsifal, Tristan or the Ring, it is worthy of note that in the comedy the full orchestra is seldom availed. But the wealth of detail is elaborate and fraught with the greatest interest; here the microphone succeeds in capturing even the slightest nuance, and, unlike many records of other Wagner music-dramas, Die Meistersinger discs are unusually free from blemishes caused by blasts and heavy loading.

Victor

The recording of the overture by Karl Muck and the Berlin State Opera Orchestra should by this time be well known. The two records, Nos. 6858 and 6859, have been on the market several years. In my estimation this wealth of harmony and orchestral color and characterizing leit motifs finds few exponents superior to Dr. Muck. The recording should be better; however, it is not greatly inferior to the usual standards of today. The Kirchenchor from Act I, by the Berlin State Opera Orchestra and chorus, conducted by Leo Blech, may be had from disc No. 9160, which also contains the chorus from Act 3—"Wach' auf, es naht, gen den Tag. The singing throughout is highly effective.

Of the new discs there is an excellent pre-

*From the annual fall Special List of Distinctive Victor Recordings. Will not be found in the usual monthly supplements.

MARCONI BROS. Inc.
114 E. 59 St.
NEW YORK CITY
Volunteer 5-4026

All RECORDS reviewed
in the Musical Courier carried in stock.
Also all makes of domestic and imported popular and classical discs.
Records shipped safely to all parts of the world.
Marconi's own special monthly catalog sent on request.

sensation of Act I music in Max Lorenz' record of Am stillen Herd, which, like many of the songs scattered throughout the opera, can easily be detached from its context and sung as a separate item. The remarks of Sachs, Kothner and Beckmesser are omitted; the record ends as the latter is sent to the Marker's box to criticize the trial song, Fanget an! utilizes side B of the disc and is complete. The Metropolitan's new tenor sings exquisitely, the Berlin State Opera Orchestra accompanies melliflously under the competent direction of Clemens Schmalstich and the recording is exceptionally true. Record No. 11162.*

Schorr's singing of the Wahn monologue (disc No. 7319) has been available for some time. It is one of his best records; the Berlin Opera Orchestra is conducted by Blech. The section is complete on two sides.

Sachs' Wie duftet doch der Flieder, Act 2, is completely sung by Schorr on disc No. 7425.* This is a particularly fine recording gifted with an unusually good orchestral accompaniment—the London Symphony under the direction of Albert Coates. Clear and full-volume, it is an example of the heights to which operatic reproduction may be taken. The cobbling song, Jerum! Jerum!, takes one side of record No. 7426*, Mr. Schorr sings with verve and Coates equals his rich-blooded and hearty temperament. Naturally there are cuts: Beckmesser's distraction at the interruption of his serenade and the lines of Eva and Walther hiding by the house. But the rollicking song is projected with such vigor that one does

not mind these omissions. The reverse of the disc contains Schorr's singing of Blich' ich umher from Act 2 of Tannhäuser. And very well done it is.

Laubenthal joins Schorr in the recording of the scene from Act 3 (No. 7427*) beginning with Walther's entrance and continuing without interruption to Morgenlich leuchtend in rosigem Schein. A few unrecorded pages and side A of disc No. 7428* resumes the scene at Abendlich glühend (the Prize Song) and continues to the end of the scene as Sachs and his protégé leave the room together. The music on side B occurs farther on in the same act. It is Sachs' Aha; da streicht schon die Lene um Haus, and follows immediately the end of disc No. 8195 (by Rethberg and Schorr) reviewed in these columns in the Musical Courier of November 28.

Another record by Schorr to be found in the Meistersinger listings of the Victor catalogue is Sachs' Verachtet mir die Meister nicht, at the finale of the opera. The Berlin State Opera Orchestra is conducted by Blech, No. 9285.

Eddy Gives Recital in Johnstown, Pa.

Nelson Eddy recently appeared in recital in Johnstown, Pa., on the local Community Concert Course. The Johnstown Tribune said: "Nelson Eddy, outstanding young American baritone, sang his way into the hearts of Johnstown music lovers." The Johnstown Democrat: "Possessing a voice

of excellent quality; smooth, flexible and highly trained; his perfect intonation and elocutionary powers were ably displayed."

Fishberg Conducts New Orchestra in Brooklyn

Yasha Fishberg is to conduct the newly organized Brooklyn Symphony Orchestra of Brooklyn, N. Y. Assembled to give employment to 100 musicians, the orchestra will give a series of eleven benefit concerts, beginning February 10, at the South Brooklyn armory of the 14th Regiment. The new Brooklyn Orchestra is under the auspices of the Brooklyn Free Musical Society, of which Dmitry Dobkin is founder and general director. Brigadier General Frederick W. Baldwin is chairman of the advisory board, and George H. Gartlan, music director of the Board of Education of Brooklyn, takes an active part in promotion of these concerts. Philip Ehrlich, head of the New Utrecht High School music department, is assistant conductor.

Cincinnati Orchestra Programs

For his programs of January 22 and 23, Eugene Goossens is conducting the Cincinnati Orchestra in a piano concerto by Tansman (E. Robert Schmitz, soloist), dedicated to Charlie Chaplin, and representing the Tansman conception of the comedian. Next week Jacques Thibaud plays the Poeme of Chausson, and the orchestra gives, among other things, Taylor's Looking Glass Suite, and Krenek's Little Symphony.

Hartmann Not in Canada

Owing to the contract labor laws of Canada, Arthur Hartmann, American violinist, was not permitted to take over the private class of the late Luigi von Kunits, in Toronto. Hartmann has returned to the United States.

VICENTE ESCUDERO OF SPAIN

MAKES SENSATIONAL DEBUT

A Distinguished Audience Becomes Enthusiastic Over His Spanish Rhythms—Kreutzberg Returns With Four Young Ladies and an Affinity for the Theatre—Doris Humphrey and Charles Weidman Give Program

Vicente Escudero snapped his amazing fingers and clicked his extraordinary heels before his first American audience last Sunday, and that audience, one of the most distinguished of which this reporter has yet had the honor to be a member, clapped its hands madly and shouted for more. Being a warm-hearted gypsy, Senor Escudero was generous, and since no encore was merely a repetition of the dance it followed, the distinguished audience got about twice the program it paid for.

This report should probably be a learned treatise on the art of the Spanish dance, but to define the distinctions between the Jota and the Farruca or to make erudite comments on the origins of the Zapateado would in no wise convey the excitement, the intoxication of seeing Senor Escudero dance. And of hearing him, for while the expression on his face is grave and dignified, and his proud back is straight with the aristocracy of generations, his hands and feet make rhythms which go to the head like strong drink.

His elegant audience became thoroughly tipsy on it, and it embraced him, too, for his unaffected charm, for the smile he flashed across the footlights when he made his casual bows in response to the hysterical applause. If there is such a thing as a blasé New York, an Escudero audience is apparently not the place to find it. With his presence, the theatre was transformed into a street in some picturesque Spanish town, and the ladies and gentlemen in evening clothes were celebrating a fiesta with the heady liquor of pure rhythm.

Yet the way in which Senor Escudero brought Spain with him into the New York theatre was too elusive to be analyzed. Perhaps it was in the way he walked nonchalantly onto the stage, chatted with his guitarist, and then, with a flash of heels, flung into the dance. Perhaps it was in the way he stopped suddenly, adjusted his hat,

tugged at his vest, then clicked his fingers and whirled once more into movement. More likely it was the eloquence of movement and rhythm itself, the arrogant bearing and the incredible skill which made the most difficult feats seem deceptively simple.

The solo dances of his first program were three, a Zapateado or heel dance, and a Farruca, the classic gypsy dance, a thing of violent yet exquisitely controlled movement, both to the subtle rhythms of Luis Mayoral's guitar, and, without music, a dance called Rhythms. This was the essence of his dancing. With heels, fingers, and finger-nails, he gave in this dance a demonstration of the pure music of which the human body is capable.

Carmita and Carmela, dark and spirited beauties, provided a bright feminine contrast to the intense masculinity of his art, in dances to the music of Albeniz, De Falla, and Romero. They also appeared in solos in various styles. Carmela has the proud dignity of the pure gypsy, while Carmita dances with a merry abandon.

Neither of them, however, supplies more than a few moments of agreeable relaxation while Senor Escudero is not on the stage. His mere presence, grave or gay, is electric, and his first American audience, including this reporter, was thoroughly electrified.

Rudolph von Laban, the German teacher, takes great pains to distinguish between the dance of the theatre and the dance of the concert stage, the one being a glamorous pictorial entertainment, the other a creation projecting so far as possible the dancer's self. This distinction is, unfortunately, not too well understood in these parts, and every now and then we are found berating a theatre dancer, and with considerable bitterness, with the accusation that we have seen his kind of thing in the Broadway revues and the moving picture palaces—the only places,

alas, where the dance can find its way into our theatre.

These remarks are by way of an attempt to explain the curious reception which greeted Harald Kreutzberg on his return to New York last week. Mr. Kreutzberg is a magnificent dancer; it is a pleasure merely to watch him move with his exquisitely precise agility across the stage. But he is a dancer of the theatre, a fact which became clearer than ever in his new program, presented with the help of four personable and talented girls in place of the equally personable but considerably more creative Yvonne Georgi (who, by the way, stayed behind this year to marry a Dutch newspaper publisher).

Only two dances of the repertory Mr. Kreutzberg has performed here, in the course of three seasons and the beginning of a fourth, come to mind as representing what Laban calls the "art dance." These are Revolte and the new Gloria in Excelsis Deo. The rest is theatre. And the fact that Mr. Kreutzberg's theatre is candidly blithe and entertaining increased what appeared to be disappointment on the part of most of the critics.

John Martin of the New York Times described The Envious Girls, a dance comedy in the style of Peter Breughel's paintings, as "picture book," and that apt phrase sums up the underlying quality of Mr. Kreutzberg's creative temper. Even his dips into the sordid and ugly, so well beloved of the German soul, such as The Cripples, has an air of make-believe, a tongue-in-cheek touch to assure us that things are not really so awful. This may make Mr. Kreutzberg something less than a great creative genius, but it does not impair his genuine excellence as an entertainer. His audiences have discovered that, if his critics have not. He is a superb dancer of the theatre, and we do him wrong to call him to account for not being more.

Doris Humphrey and Charles Weidman appeared with their group on Sunday afternoon at the Guild Theatre, in a program which they gave earlier this season at the New School for Social Research.

The Chalif School of Dancing announces a varied recital at Carnegie Hall, New York, on January 30. The dance groups will consist of Louis H. Chalif, Alex Yakovlev, Billy Newsome, Tashmira and Guillermo del Oro.

CESARE FORMICHI

Leading Baritone
Chicago Civic Opera Company

10 Consecutive re-engagements
CHICAGO CIVIC OPERA COMPANY

4 Consecutive re-engagements
COLON THEATRE, BUENOS AIRES

4 Consecutive re-engagements
COVENT GARDEN, LONDON

Grand Opera, Paris — Staats Oper, Vienna — Scala, Milano

MARIA CARRERAS



Photo by Bettini

OVATION GREETES PIANIST

AT CARNEGIE HALL, JANUARY 8th

on her return to concert stage after 3 years' absence

New York World-Telegram

"There was evidence of much joy over her return to this country. She performed with such grace, imagination and beauty of tone that the audience applauded long and loudly."

New York Herald Tribune

"Mme. Carreras played with her wonted sincerity and thorough familiarity with the idioms of the composers whose works she had chosen to set forth. The large audience applauded her warmly."

New York Sun

"A player of intelligence and artistic ideals. A large audience rewarded her performance with plentiful applause."

New York Evening Journal

"A pianist who is a sensitively thoughtful and thoroughly equipped musician. She gave an arresting performance."

New York American

"Her command of the keyboard has long been esteemed and commended."

New York Times

"Charm and verve in her playing."

**NOW
BOOKING
for SEASON 1932-33**

Welte-Mignon Licensee

BALDWIN PIANO

management
NBC ARTISTS SERVICE
711 Fifth Avenue, New York
George Engles, Director
Duo-Art Records

LOTTE LEHMANN, CHICAGO O TRIUMPHANT in NEW YORK REC

*Season's Best Reviews Awarded Thrilling Soprano by
Critics Downes and Henderson*

PACKED HALL GREETES NEW SINGER, NOBLE AND MAJESTIC IN STYLE

OLIN DOWNES in *New York Times*
January 8, 1932

THE audience that gathered to hear Lotte Lehmann's first song recital in this city was not only impressed, but thrilled. It has been a good many years—more years, at least, than the writer has spent in this city—since any local song recital has offered such excitements and distinctions. Singing songs by Brahms, Schubert, Schumann, Mme. Lehmann swept her listeners from their feet. She has a voice of magnificent range and color. Above all it is an intensely communicative voice, one that stirs with feeling and that immediately affects those who hear it. She herself is a woman of superb temperament and capacity for the expression of great and varied emotions.

The moment that the first song, "Von ewiger Liebe," had ended, the audience knew that a great artist was present. The outburst of applause was a spontaneous and most impressive tribute. This first impression was not lessened but intensified as the concert proceeded. To claim that every song was perfectly sung would be exaggeration. That is a thing which never happens. But in sum the vocal and interpretive gifts of the singer surpassed the highest expectations which had been awakened by the reputation that preceded her. At this time Mme. Lehmann is a member of the Chicago Opera Company. She came to America after sensational successes in opera in Vienna and other cities. Her *Fidelio*, for example, has been acclaimed as the greatest interpretation of this part to be seen today on the lyric stage. But not all opera singers can face the test of concert performances. There were moments last night when Mme. Lehmann was operatic, and when, as an interpreter of song, her temperament got the better of her and she stepped from the frame. But even when she did this, in moments such as the final measures of Schumann's "Ich grolle nicht," she was so puissant, noble, and impassioned in her style, supplementing interpretation with such vocal resource and such a wealth of nuance, tone-color, and all-conquering sincerity, that if she had sung the song backward it would have been hard to keep cool and refuse to be moved by what she did.

Mme. Lehmann is not only a singer; she is a musician. Above all she projects emotion and dramatic meaning into whatever she undertakes. She sang songs which have become household words in such a way as to resurrect every wonderful thing which familiarity had caused us to take for granted or to accept as a matter of course. At her height she displayed interpretive genius—nothing less. Some songs, such as the Schumann "Nussbaum" and "Auftrage," had such an effect that one is willing to go some time without hearing them sung by other singers. Such a performance as this cannot fail to bring the art of lieder singing to a higher estate than it has enjoyed in these parts for a considerable period.

She will undoubtedly be heard here again, and she will be welcomed and thanked for her appearances. There has been no such singer here, and there are few singers of such distinguished and agreeable presence on the concert stage. She can do almost anything with her voice.

W. J. HENDERSON in *New York Sun*
January 8, 1932

HER program was divided into five groups, Brahms, Schubert, Schumann, French and Strauss. She made a pronounced departure from custom in beginning with a song of immense breadth and power, "Von ewiger Liebe." It was a magnificent challenge. The soprano loosed at once the resources of her voice and the treasures of her art, the compelling force of her temperament and her vivid imagination. She sang the song with intensity, with beautiful vocal color, with nicety of phrasing, with solid breath control, with delicate and exquisitely planned nuancing, and with polished diction.

This might stand as a summary of the evening's achievements. But it would not be quite adequate. In the very first group she showed that she could range easily from the passionate utterance of the first number to the archness and charm of "Vergebliches Staendchen," which was sung in a manner quite bewitching. And "Der Schmied" which has proved a stumbling block to so many recital singers, was delivered with a communication so direct and convincing that it aroused the audience to a high pitch of enthusiasm.

Mme. Lehmann's voice is one of exceptional beauty. With a scale of unusual evenness, a low register ravishingly rich and tender, a mezza voce of remarkable mellowness, warmth and penetration, and forte tones of unmistakably operatic splendor, the organ established itself as one of exceptional natural wealth. It is impossible to describe in print the infinite gradations of force and timbre with which such a singer employs the voice in song interpretation. It was with unceasing pleasure that one followed Mme. Lehmann through group after group and noted the firmness of her outlines, the confident plan for the presentation of each song and the skillful adjustment of her materials to every one.

To single out the numbers best sung would be to select three-fourths of those on the list. But one may speak of her triumphant contrast of the *voix claire* and the *voix sombre* in "Death and the Maiden," the high finish of her "Nussbaum," which had to be repeated, the glorious passion and splendor of voice in "Ich grolle nicht," which also had to be repeated, the lightness and gayety of "Auftrage" and the aristocratic style of Gabriel Faure's "Rencontre." Not the least proof of the soundness of Mme. Lehmann's technic was her facile transition from German to French. The difficult Gallic tongue effected no perceptible alteration in the quality of her tones.

Enough has been said to make known the advent in New York of a very admirable artist, not only admirable but moving. The audience of last evening was lavish in applause and there were numerous demands for additional numbers.

ERA STAR AL DEBUT

NOTICE TO CONCERT BUYERS

Lotte Lehmann is the only great singing star in Europe who has not concertized in America. She made her New York recital debut on Thursday evening, January 7th, 1932.

This singer has been selling out in recital in London, Paris, Berlin and Vienna several years.

Her New York debut was to an absolutely capacity audience containing the most distinguished musical folk in the Metropolitan center.

The triumph of Mme. Lehmann was immediate and sustained and she will give a second recital before her departure, on February 7th, 1932.

This singer, noble in bearing and majestic in voice, sings the masterworks of German lieder, the greatest songs ever written, in a way that THRILLS.

The audience sensed that it was in the presence of the GREAT, heard the magnificent opening (Brahms' Von Ewigem Leben) with unbelieving ears, was carried with rising enthusiasm to Schubert, Schumann, French songs and Strauss by a vocal spendthrift, who lavished thrills and climaxes until at the close the audience cheered itself hoarse.

Lotte Lehmann will return for her first American concert tour during the season 1932-1933.

GRENA BENNETT,
New York American

MME. LEHMANN possesses a voice that glows and glitters; when emitted with power it resembles the diapason of a pipe organ; when slightly muted its tone and quality are like the dulcet tones of a cello. Her reading of four Brahms songs was incomparable.

While listening to Mme. Lehmann one feels the charm of an engaging personality combined with unusual musical efficiency. The evidence of the sincere admiration of her performance, which was one of the most brilliant and enthusiastic of the season, condensed through groups of songs of varying lengths by Schubert, Schumann, Hahn, Liszt, Fauré and Strauss, many of which were repeated.

OSCAR THOMPSON,
New York Evening Post

In the competition of the Boston Symphony notwithstanding, Town Hall was filled with an audience of unusual distinction and one as ravenous as it was satisfied. A recital of such charm and individuality as to place it among the most memorable events of the season.



Setzer, Wien

LOTTE LEHMANN

Leading Soprano, Chicago Civic Opera

Now Booking, Season 1932-33

Management: METROPOLITAN MUSICAL BUREAU

113 West 57th Street, New York City

Division Columbia Concerts Corporation of Columbia Broadcasting System

Mason & Hamlin Piano

Second New York Recital by Popular Request
Town Hall, Sunday Evening, at 8:30, FEBRUARY 7th, 1932

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.
 Steinway Building, 113 West 57th Street, New York
 Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503,
 7-4504, 7-4505, 7-4506
 Cable address: Musicurrier, New York

LEONARD LIEBLING Editor-in-Chief
 WILLIAM GEPPERT
 FRANK PATTERSON
 RENE DEVRIES
 HORACE JOHNSON
 CESAR SAERCHINGER (London)
 IRVING SCHWERKE (Paris) Associate Editors
 THORNTON W. ALLEN Managing Editor
 J. ALBERT RIKER General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820
 to 828 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone,
 Harrison 8118.
 LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER
 (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957.
 Cable address: Musicurrier, London.

BERLIN, GERMANY—C. HOOPER TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 1715.
 VIENNA, AUSTRIA—PAUL BECHTOLD, Am Modenpark 10, Vienna III; Telephone: U. 16415. Cable address, Musikklub.

PARIS, FRANCE—IRVING SCHWERKE, 18 rue Juliette Lamber, XVII Telephone Wagram 52, 53. Cable address, Musicurrier, Paris.

MILAN, ITALY—DOROTHY STILL, Via Groussch 10.

Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York. General Distributing Agents, Western News Company, Chicago. Western Distributing Agents, New England News Co., Eastern Distributing Agents, Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1933, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK JANUARY 23, 1932 No. 2702

Singularly few concerts are being given in America for the relief of unemployed and poor musicians.

Modernistic music needs less sophistication and rhythm, and more sentiment and flexibility.

One thing that improved immeasurably this winter was the artistic quality of the performances at the Chicago Opernhaus.

That manager who calls the giving of concerts a gamble, is wrong. Some artists draw and others fail to do so. No gamble about that; it is a certainty.

One of the commodities that has not grown cheaper is high class sheet music. The price of some imported compositions is needlessly and even outrageously high.

Radio manufacturers are inaugurating a campaign to increase their sales during 1932. And to decrease the ballyhoo of the advertising announcers? Sadly we answer our own question with "No."

An editorial paragraph last week in the Musical Courier contained the information that 100+100+100+5 make a total of 315. Of course the figure should have been 305 and we thank 6+4+3+5+2+1 (total 27) attention callers for pointing out the slip.

The critic of the New York Evening Post (January 2), Oscar Thompson, suggests that if guest conductors for the New York Philharmonic, why not also guest conductors at the opera house? It is a reasonable thought, and its practical application might make for novelty and excitement at the lyrical temple on Broadway, qualities upon which opera houses everywhere thrive successfully.

Opera on the Air

Now that radio has conquered also the Metropolitan, the question is asked whether the air performances will help or harm attendance at that opera house.

The answer is the same as that which applies to the symphony orchestras whose playing is transmitted by the microphone and has been going over the radio for several seasons. When the orchestra is first class, the conductor popular, and the program

interesting, no symphony concert has cause to complain about lack of attendance. Opera is subject to the same conditions.

It is no new experience for radio listeners to hear grand opera. The Chicago Civic Opera, the San Carlo Opera, and other organizations have broadcast one or more acts, or even a whole work in abbreviated form and great opera greatly performed still is able to draw large audiences who wish to see the action and the performers as well as to hear the vocalists and the orchestra.

Regarding the announcer, Deems Taylor, who talks during the radio performances at the Metropolitan, opinions gathered from many sides seem to be preponderantly adverse. The listeners wish to hear the music and the voices and it does not interest them to learn that "Mme. X. now enters," or "Signor Z. is walking toward the exit," or "the chorus scatters to the rear." The story of the opera should be told before the first curtain rises, or else from act to act. To "announce" during the performance is an infraction of good taste, uninteresting to lay listeners, and an affliction to those who do not need such extraneous and disturbing guidance.

Operatic Canards

Operatic rumors now have it that the Metropolitan, Chicago and Philadelphia forces are to be united into a syndicate, with an exchange system for artists. It is also being whispered about that Otto H. Kahn may open his own company in Radio City with Roxy as executive musical head and Max Reinhardt as artistic director.

An operatic merger would be a splendid and practical idea and its realization is highly desirable.

The Kahn-Roxy-Radio City rumor, as outlined, bears all the earmarks of untruth. Mr. Kahn still is on the board of directors at the Metropolitan and is not the type of gentleman to plot opposition to that organization. Reinhardt would hardly be willing to give up his European activities. Roxy was an able producer of abbreviated opera during his former tenure of office at a New York film house but to guide the destinies of a lyrical theater devoted exclusively to grand opera on a scale equal to that of the Metropolitan is quite another matter, and Roxy has his hands full with other affairs in Radio City.

At present writing it still looks as if the Philadelphia Opera will be the only lyrical company to hold forth in Radio City for periods of guest performances.

More Horrors

Musical sound produced on the television principle is the basis for a new instrument, the Rhythmicon, invented by Henry Cowell and perfected by Leon Theremin. It "produces any desired rhythm by the mere holding of a key. As long as the key is held, the rhythm will automatically continue. As distinct from other musical instruments which require movement of the performer in order to produce rhythm in time, the Rhythmicon will not only lessen the physical strain on the performer, but will increase the number of rhythms produced at one time." According to Mr. Cowell, as many as seventeen rhythms in any combinations may be produced on the new instrument, simultaneously as a rhythmic harmony, or successively as a rhythmic melody.

The actual sound by which the rhythm is made manifest is a tone similar to a strong flute in the high register; or a strong bassoon in the low register. In the extreme bass the effect is similar to percussion instruments of new tone-qualities. The complete range of the instrument is wider than that of the piano.

Moo and Music

Death and Transformation is the title of a picture exhibited by Georgia O'Keeffe at a New York art gallery. It represents a skull. Dry bones, broken away by time and disintegration. What was once the head of a living cow is nothing but a chalky mask. Miss O'Keeffe is said to have found her "model" for this portraiture on the Western plains and was inspired to make it into a significant art work.

Her inspiration is opposed to that of Richard Strauss who made Death and Transfiguration a beautiful tone poem with a glorious apotheosis. Instead of the cause of decay, the master composer sees death as a liberation of the soul, given freedom to wing away into the heights of a new life.

Opinions differ, and in this case Miss O'Keeffe might argue that we know far more about the happening she has depicted than that which Strauss has imagined.

Bad Teachers Decreasing

The importance of the effort being made by the National Association of Schools of Music to raise the standard of teaching should not be underestimated. It is a voluntary contribution to the art of music in America that is already bearing fruit, and will in the future result in changes that cannot at present be foreseen.

No musician need be told that much of the past music teaching in the United States has been of a negligible (and worse) kind. The length and breadth of our great land has been strewn with so-called music teachers who knew almost nothing about music and still less about teaching, who had no love for or understanding of art, and whose only idea in life was to get a living no matter what the means.

Such teachers were of the sort called "private," and even some of the former music schools were as bad as the private teachers, and more dangerous in some respects because they had greater facilities for advertising and for garnering large numbers of pupils.

A difficulty had always been that leaders in civic thought considered music and music lessons as quite harmless. Only when direct dishonesty and fraud could be alleged did the leaders in authority rouse themselves momentarily to any action whatever. Consequently, incompetent teachers caused much harm, not to speak of taking money they did not earn. Unfortunately most parents were unable to distinguish between correct and incorrect teaching, and sent their children to convenient neighborhood teachers, no matter what the result.

It is to be hoped that the activity of the National Association of Schools of Music will lead to so much publicity for the schools and for worthy individuals that the bad teachers—oh, yes, there still are some—will be wiped out entirely. Radio and hard times are helping to do it and the sooner the work is completed the better. Also, music teaching in the public schools is accomplishing, to some extent, a similar purpose; only there is good reason to believe that such teaching is sometimes not what it should be and that in many cases the old evil is merely being replaced by a new evil quite as serious, and this in spite of the efforts of supervisors of high ideals.

In time the National Association of Schools of Music will find it necessary to interest itself in the public schools, and in the private teacher, since there are, presumably, far more students out of the music schools than in them. This would be better than allowing music to get into politics by licensing music teachers. Our politicians have proved themselves incapable of giving us decent government even in ordinary material affairs, to say nothing of the arts, which are far more complex.

The National Association of Schools of Music is making a worthy and successful effort to improve conditions and its continued growth and prosperity are greatly to be desired.

The Bar Sinister

America's Congress looks upon musicians as belonging to two classes, "contract laborers" and "artists," so far as immigration from other countries is concerned. There is a bill before Congress at present to put instrumental musicians under the contract labor clause and to construe the word "artist" to mean "only instrumental musicians of distinguished merit and ability." Public hearings were held last week by the House Immigration Committee, in Washington, D. C. One of the protestants was A. B. Hayden, of the American Musicians' Union, who complained that "all kinds, all characters of foreign musicians are admitted under the word 'artist,'" and he added: "Even to organ grinders." Mr. Hayden denounced such unfair competition for home talent, "and with fifty thousand American musicians out of work."

It seems strange that with so many European countries barring foreign musicians (Americans among them) our land keeps practically an open door for performers from across the seas. There is no good excuse for such careless generosity, as we have enough native musicians in our own territory to supply all tonal needs. Furthermore, the money earned here by foreign tonalists and in most cases taken back by them to other lands, is as Mr. Hayden pointed out, urgently needed by financially distressed American performers.

Europe probably will not pay the twenty billion dollars she owes us and which we lent so freely (now, it seems, so foolishly) for the purposes of a war which we neither started nor desired. In view of that fact it is not quite clear why we should permit European musicians of all kinds to garner money in this country when Americans are refused a like privilege abroad.

VARIATIONS

By Leonard Lieblich

In a recent New York interview Herbert Wither- spoon (vice-president and artistic director of the Chicago Civic Opera), visiting in the metropolis, is quoted as saying: "The public has been afraid of the opera. The average man has regarded it as a high-brow form of entertainment where anybody not expensively dressed would be out of place."

Franklin P. Adams, columnist of the Herald-Tribune, rises to remark as follows, in comment:

As an honorary member of the public and as an unofficial spokesman for that greatly underestimated person, the average man, we dissent. We believe that the average man is not afraid of the opera because he thinks that it is a high brow form of entertainment, but because of the puerility and repetitiousness of most librettos, he is bored by opera. He is bored because much of it seems ridiculous to him; and because there is too much singing and vocalization. As to whether grand opera is over the heads of the average man—that is, of course, the average man in an opera audience—we think that it is not. We think that it is beneath his intellectual and emotional capacities. Whereupon the Average Man, or the defendant, as he generally does at the opera, rests.

Mr. Adams makes some good points, and he might have said, too, that even the confirmed and expert listener to grand opera has grown impatient of late years with some of its improbabilities and stupidities.

There is no doubt that grand opera needs modern stage directing, scenery and musical and literary editing. Spoken plays have undergone continuous reforms as they came down the ages, and finally the films completed the process of accustoming spectators and auditors to realistic pictures, quick action and plausible plots.

Classical Greek dramas have been modernized; Shakespeare is remodeled for contemporary production; even the sacred symphonies are retouched in orchestration by competent and reverent hands. Only grand opera remains in its earlier state, if a few adaptations and rearrangements of Gluck and Mozart be excepted.

The opera repertoire creaks in its joints and hinges. Most of the works are too long. Recitatives irritate the modern listener. The gestures of the singing actors verge on the ridiculous. At most opera houses the scenery creates no illusion whatsoever and often excites ridicule. The management of the chorus is unbelievably clumsy and hardly ever lifelike. Necessary physical action degenerates into burlesque so as not to rob the vocalists of breath essential for singing. Love scenes, battles, duels, murders, death episodes, frequently turn into travesties. The list of absurdities is sheer endless.

How to improve the factitious and outmoded character of grand opera it is not the province of this screed to suggest. There are progressive scene painters, technicians, stage directors, and composers here and in Europe, who possess advanced ideas about the theater, and some of their formulas have been put into partial practical operation at a few opera houses. Germany is especially fruitful in its attempts to bring grand opera up to date, with impressionistic scenery, revolving stages, modern direction, sensible handling of crowds, abbreviated recitatives, shortening of scores. The same measures showed good results also at those opera houses outside of Germany which have tried the newer methods in lyric production. German composers have even gone so far as to write operas lasting only fifteen minutes or less; which is of course carrying reform to extremes. Handel, Gluck and Mozart works underwent revision of recent years, some of it done by leading musical authorities whose artistic purpose was of the loftiest.

Wagner is the chief offender against time, repetitiousness, and the verities. I took occasion recently to re-read the Wagner Nibelungen Cycle librettos thoroughly and was struck anew with their unsuitability to the modern theatergoer's response and manner of seeing and thinking. Strictly speaking, no stage story should take more than two hours in the telling, unless there is constant progressive action. Wagner goes backward time and again with references and even actual incidents repeated throughout the four Nibelungen dramas. Obvious musical padding is plentiful in consequence. His mechanical effects, done as Wagner suggested them with the limited theatrical equipment of his day, offer no illusion, and sometimes violate all the dictates of plausibility and belief so far as the onlooker is concerned. The supernatural happenings in the Nibelungen opuses have been known to take on a semblance from which even the imagination of children would revolt.

It is high time for grand opera to take a hitch

in its tumbling trousers and show less of the undignified spectacle which is beginning to incite the risibilities. Grand opera is too marvelous a form of musical entertainment to court ultimate oblivion with opera bouffe and the Christmas pantomime. If grand opera could be thoroughly reformed, the worst part of its "crisis" would be ended.

In line with the foregoing reflections, there is this from the New York Evening Journal of January 12: "Walter Damrosch, musical counsel of NBC, predicts that within two years all the great artists at the opera houses will insist on singing in English part of the time."

The Journal quotes Damrosch as saying further: "My efforts to give the American public a chance to hear the foreign operas in English are meeting with wonderful appreciation. Americans are emerging from the provincial attitude that opera must be non-understandable. America wants its opera in English and I'm going to see that it gets it that way."

Mr. Damrosch is a musical enthusiast and a patriot but does not his fervor make the wish father to the thought?

One can hardly imagine certain foreign opera singers active in America, ever insisting on singing in English at any time. If Mr. Damrosch's well known tact and firmness could bring about such a result, he must be regarded as a miracle worker.

It is a boon to radio listeners to hear opera in English and there is no doubt that it would be gratefully received also by the majority of listeners who attend stage performances of opera, for they do not understand Italian, German and French. (Even Spanish and Russian have been sung at the Metropolitan.) Some of us critics have a smattering of some of those tongues but none of us understands them all completely. I have heard much praise for the Damrosch radio presentations in English. I like them too. I wish all opera in America were sung in English, with flawless translations, proper vowel and consonantal adjustments, and of course right word shadings and correct pronunciation.

No doubt opera would be taken more seriously by Mr. and Mrs. America in general if they lost their awe of it and could be made to understand what it is all about. At present the lyrical drama domain is a sealed book, except for a few favorite tunes, to the citizen and his wife at large. They do not even know why Il Duca's (Rigoletto) ubiquitous carol is gay, or why Canio's (Pagliacci) omnipresent lament is mournful. Nor do they know why the Aida trumpeters blast festally, the orchestra plays

fire music in Walküre, or what the singers say in the sextet from Lucia or the quartet from Rigoletto.

Reform of grand opera in America should include singing in English. That is certain to stimulate more writing of operas by our native composers. One of them might then write the great—and thoroughly modern—American opera for which we have been wishing and waiting.

Got your tickets for the February recitals (New York) of Dushkin, Rachmaninoff, Cherkassky, Supervia, Austral, Tokatyan, Ganz, Lhevinne, Gigli, Cortez, Lehmann, Paderewski, Hayes, Petri, Lea Luboschutz—and for the afternoon cycle of the Ring of the Nibelungen at the Metropolitan Opera House?

During the writing of this page (at 3.05 p. m.) the Philharmonic Orchestra is WABC broadcasting part of its Sunday concert from Carnegie Hall, the work in performance being Haydn's B flat symphony. It is, believe me, no easy feat to drive my pen through these inconsequential Variations while listening to such lovely music so exquisitely interpreted by Bruno Walter and his accomplished players.

And here it is 4:15 p. m., with Elena Gerhardt's voice coming over the air (WEAF) beautifully from Berlin in songs by Schubert and Brahms. . . . Shall I ever get these Variations finished?

A letter referred to in Variations last week as being in that issue of Herr Simon Snooper's column, Somebody Told, will be found in the Musical Courier of today. The communication refers to the broadcasting of Olin Downes in connection with the New York Philharmonic concerts.

Incidentally, I have two news beats which Snooper did not get. First, there was that sight for the gods (gallery and otherwise) of Bill Guard, press dictator of the Metropolitan, sitting in his sanctum at the Siegfried performance and tootling that hero's Call on the flute that has made Bill famous. . . . Second, the resemblance between Walter Gieseking and Horace Johnson of the Musical Courier staff. The only difference between the two is in their piano playing.

Evidently there was a Wall Street disaster and depression even in the Nibelungen days, for Mime said to Alberich (Rheingold): "Naught talk we of shares."

The musical universe was thrown into ferment last week when the New York Evening Journal of January 15 published an epochal item captioned Diva to Return to Ritz Tower, and informing startled readers further: "Luisa Tetrazzini has left for Boston



Wide World photo

Bernhard Neßger, music director of Baden (a small suburb near Vienna) made a sensational discovery in the choir loft of the town church there when he found a completely finished manuscript Mass in C, composed by Mozart, which is called by music-historians "Die Badener Messe." After careful investigation of experts the authenticity of the priceless piece of music is admitted. It was composed in the autumn of 1776, at Salzburg.

but will return to the Ritz Tower, Park Avenue at 57th Street, within a few weeks."

From Judge (New York) and titled A Musical Joke:

A little Dough
Would bring a Ray
Of joy to Me,
It won't go Far,
But even So
I'd sing la la
If I could See
A little Dough.

Robert A. Simon, who writes artful and amusing pieces about music for The New Yorker, does not think that Samuel Dushkin got much of a bargain when he commissioned a violin concerto to be composed for him by Stravinsky. With his order, says R. A. S. in his January 6 issue, Dushkin "should have insisted on an extra pair of trousers. Then he would have had, at least, a pair of trousers." Another observation by the same sly tonal appraiser refers to guest conductors of the New York Philharmonic, and is to the effect that, "Substituting for Mr. Toscanini is too much like batting for Babe Ruth."

When inferior conductors lead the Greek opera by Strauss, Elektra Becomes Mourning.

A tax which Congress should abolish is that put upon the listeners at overlong symphony concerts.

Musicologists get a thrill out of the recent exhumation of some previously unknown Haydn compositions, and astronomers become excited over the concurrent discovery of several new spiral nebulae in the heavens. *Jedes Thierchen hat sein Plaisirchen.*

And speaking of Haydn, Eisenstadt, the Austrian seat of the Esterhazy family, where the pioneer symphonist spent so many fruitfully productive years, will have big doings in March, to celebrate the 200th anniversary of the composer's birth. However, none of the eulogies are likely to stress the fact that at the Esterhazy Palace, Haydn was forced to wear a lackey's livery and eat with the servants.

If the "Verboten" signs increase at New York symphony concerts they might as well display one reading, "Keep Out Of Here Entirely."

The Gulf Stream is coming nearer to New York and a new Metropolitan Opera House is getting farther away.

I'm waiting for some new male singer to stir the populace hereabouts so that I can use the caption, Vocal Boy Makes Good.

Siegfried No Scherzo

Misled by a careless allusion made years ago, musicologists often allude to Siegfried, third of the Nibelungen Series as the "Scherzo" of that cycle. The prodigious music drama of Wagner's favorite hero is anything but a Scherzo. That form of composition primarily represents something of light character, piquant, gay, lively, even humorous. The great scene between Mime and the Wanderer, a Scherzo? Erda's duologue with Wotan a Scherzo? The Mimi-Alberich altercation a Scherzo? The forging of the sword, Nothung, a Scherzo? Siegfried's demolition of Wotan's spear, a Scherzo? The young warrior's discovery of Brünnhilde and their passionate love duet in the finale, a Scherzo?

If Siegfried as an opera is a Scherzo, then it must be a Scherzo in the Chopin sense, for that composer's four works in that form constitute poems of passion, lyricism, dramatic frenzy, despair, lightened only here and there with a few measures of whimsicality. Rather than a Scherzo, Wagner's Siegfried opus is an operatic symphony, a Brobdignagian epic of orchestra and voice, one of the greatest paeans to youth, physical power, nature and love, ever conceived in the musical mind of man.

MacDowell's Neglect

MacDowell's Sonata Eroica, for piano, emerged from the shadows last week and reappeared on a New York recital program.

The late composer was at one time the White Hope of American music. He died only twenty-four years ago, recognized and honored, but today his fame with the majority of his compatriots rests solely on two of his tiniest piano pieces (Witches' Dance and To a Wild Rose) although he wrote also in large forms for orchestra and piano (concertos,

sonatas, etc.) and created many songs and some excellent choral music.

It is an historical coincidence that those romantic composers who most influenced MacDowell are also falling under the ravages of destructive Time—Schumann, Liszt, Raff, Grieg—but it would seem that his native country might have given longer life to his compositions. We are not oversupplied with tonal creators as gifted, skillful and serious as Edward A. MacDowell. His active fame was all too short.

TUNING IN WITH EUROPE

Berlin in 1932. A thin sheet of white covers the landscape and the roofs of houses, showing patches of black and brown when the morning magic has worn away. Muddy streets. A murky sky. Day after day the same gloom. Gloomy weather, gloomy hearts. The dull gloom of resignation. Let come what may. We have nothing; if you want it, come take it away.

What are the antidotes for gloom? Gaiety; artificial gaiety; purchasable pleasure; entertainment; whoopee. We supply it: wholesale. Max Reinhardt, the Rotter Brothers, kings of Berlin's amusement industry, are working overtime giving the people what they think they want.

And what do they want? Serious drama? No (except in the talkies, with a dash of war-worrying patriotism to liven it up). Grand opera? No; opera houses blowing up like banks in the Middle West of America. Opera, jazz? Yes, by all means. Forget your worries; think of the good old times, tra-la. Think of Johann Strauss, Offenbach, Millöcker, anybody who lived in the nineteenth century, the golden age of tarara-boom-dee-ay.

Off we go. First stop: Staatsoper. Opera subventioned by the State. Ministry of Culture, Science and Public Instruction. Revival of The Geisha, by Sidney Jones. A.D. 1896. Lotte Schöne as O Mimosa San, Margarete Ober as Lady Constance, Cook tourist. Brilliant production. Minimum of plot, ballets in place of dialogue, color, movement, tra-la-la. Dissertation on the English operetta in the program book. Musicology. Culture. Science and Public Instruction.

Next stop: Grosses Schauspielhaus. Reinhardt's dream of a theater of, for and by the people. Scene of Danton, by Romain Rolland, in the early post-war days. Shades of Shakespeare, Goethe, Calderon and what-not. The real *Kunst*. Today we have—Offenbach. Tales of Hoffmann, from the 1870's. But Tales of Hoffmann à la Reinhardt. "Modernized," brought up to date, the music adapted (and conducted) by Leo Blech. Stupendous scenery, genuine Venetian gondolas. Baklanoff and other opera stars. Ching-boom: Kolossal.

Next stop: Volksbühne. People's Theater; home of the classics, high ideals; Kultur for the proletariat—the true lovers of art. Today? More Offenbach. Grand Duchess of Gerolstein. 1867. Lovely old-fashioned tunes. Love's young dream in high society (in Berlin's east end). Ach, wie schön.

And so we go on. Metropol Theater: Richard Tauber in The Song of Love, quasi-Johann Strauss operetta, that is, a new book (about pre-war Austrian highnesses, counts, barons and cavalry officers falling in and out of love with baronesses and actresses, gravitating unmistakably toward a happy end). Music on Straussian themes by Erich Wolfgang Korngold, one-time prodigy composer of symphonies and operas. Himself at the piano, conducting and playing by turns. Charming, seductive tunes (Strauss plus Korngold equals Lehar, only better). Tauber croons, the audience (female) swoons. You are my Dream (five times with varying cadences).

Theater No. 5: Admirals-Palast. Countess Dubarry, by Karl Millöcker. 1879. Arranged by Theo Mackeben. Gitta Alpar, the new rage of Berlin, as Dubarry. History in operetta form. Tiller girls as midinettes, as countesses, as *filles de joie*, in stockings, brassieres and lace panties about which there is a song. Jolly tunes, waltz, polka and quadrille. Ta-ra-ra-boom-dee-ay.

But where are the things Germany is famous for? Well, if you must be serious, go to the Kurfürstendamm. "Aufricht-Produktion." The Rise and Fall of the City of Mahagonny. An opera by Brecht and Weill. This is where the highbrows go. The new asceticism in art. No scenery, only cartoons pro-

jected on a mud-colored background. No arias but "Songs" (not songs, but topical couplets à la Weill: Der Song, new "art form," vintage 1929). Not melody, but "jazz." Not beauty but protest and propaganda. Not opera but anti-opera (despite the author's explanation that this is "culinary" opera).

Well, if you must be serious . . .

C. S.

Cadman Takes Sides

Charles Wakefield Cadman continues to cast darts at some things modern in music and to give his support to the conservative—and even the popular. Attention has already been called to his attack on modernism which appeared some time ago in The Chesterian. The Los Angeles Times remarks that it is well for the Cadmans, who are endeavoring to compromise in this transition period, to hurl back the sneers of the critics now and then.

However no one composer or group of composers is altogether wise to attack other composers or groups of composers, whether they be modernists, polytonalists, a-tonalists, or any other sort of "ists." Critics and non-composers when they express adverse opinions, do so with less harm to the musical cause than when the various tonal camps quarrel.

Naturally there is good and bad in popular music, the lasting and the ephemeral. Musicians who respect the waltzes of Johann Strauss and the light operas of Von Suppé, Sullivan and others, will not care for the sob drivel that is also "popular" music.

If any there be who are opposed to popular music of the better sort, Cadman does well to take up the cudgels in its behalf, but he should also emphasize a little more clearly than he does the difference between the various kinds. True, he writes: "I do not mean jazz" or "read 'em and weep ballads," and later on in his article he mentions Von Suppé's overtures, Gounod's Ave Maria and the sextet from Lucia, but such things seem a bit beside the point. "Popular" music in the ordinary meaning is different.

In The Music World, Cadman has much good to say of popular music. And why not? It is easy to agree with him.

When however he says: "Many would, if they had their way, send all popular music to limbo, feeling that it is a deterrent in the matter of evolving taste," one must take exception. True, the term "many" may mean almost anything. As a matter of fact it cannot be said to apply truthfully to "many" musicians, few of them objecting to popular music.

The only reason why the aforementioned sentimental has lived at all is because people have hitherto had limited opportunity to become acquainted with music of any kind. Now that we have radios in almost every home, taste is rapidly improving. The public speedily grows weary of the too-obvious, provided it is heard with sufficient frequency. Broadcasters have begun to use the old-time sob ballad as an aid to spicy humor. What to our forefathers used to be deadly serious has become a huge joke to present generations of music listeners.

Music by Candlelight

One of Jane Austen's sprightly and voluminous letters is mainly devoted to a description of an evening musicale given by her family. If, as has been said of the English novelist, she held the mirror up to county society of the late eighteenth century, this excerpt from her correspondence would no doubt be classified as a musical reflection:

"Our party went off extremely well. At half-past seven arrived the musicians in two hackney coaches, and by eight the lordly company began to appear." After some description of the first arrivals, Miss Austen recounts that she and two friends left the drawing room for the hall, which "gave us all the advantage of the music at a pleasant distance, as well as that of the first view of every newcomer."

Miss Austen comments in characteristic style on the dress and conversation of the guests, but as a music critic she is satisfied with general statements: "The Music was extremely good. It opened with Poike de Parp pirs praise poif Prapela, and of the other glees I remember In Peace Love Tunes, Rosabelle, The Red Cross Knight and Poor Insect. Between the songs were lessons (perhaps Miss Austen meant "études") on the harp, or harp and pianoforte together; and the harp-player was Wiepart, whose name seems famous, though new to me. The prima donna of the occasion is dismissed with, "There was one female singer, a short Miss Davis, all in blue, bringing up for the public line, whose voice was said to be very fine."

"And," adds the artless Jane, "all the performers gave great satisfaction by doing what they were paid for, and giving themselves no airs."

Artists Everywhere

Leonora Corona will sing at the Can-ners' Convention in Chicago on January 28.

Angel Agnes Donchian, soprano, conducted the Chappaqua Choral Society in the recent festal Union Service, the good sized chorus singing traditional numbers appropriate to the season; Mme. Donchian contributed solos. Many Donchian pupils are singing in recitals and church.

Helen Gahagan, soprano, starred last season in Belasco's production of *Tonight or Never*, was one of the special attractions at the New York, RKO Palace Theatre the week of January 9.

Leslie Hodgson, pianist, was guest artist at the Good Cheer Concert, January 15, Bay Ridge High School, playing pieces by Chopin, Liszt and his own Menuetto Rocco. Solos and ensemble numbers by the Bay Ridge Choral Club made up a varied program. The Good Cheer Concerts are given to present medal winners of the New York Music Week Association.

Os-Ke-Non-Ton, baritone, Mohawk chieftain, who makes London, Eng., his headquarters, is on tour in Holland. This program consists of opera arias, songs of Indian tribes, in costume, with tepees, drum, pipe and adequate paraphernalia.

The Roth Quartet did not sail for Europe this week as previously announced. They will remain in this country until the end of March to fulfill additional radio engagements, and also concert bookings that have been made for them by the Richard Copley Management.

Henry F. Seibert, with a vocal quartet composed of Louise Lerch, Viola Silva, Norman Horn, and Walter Mills, will give a program in the Hotel Astor ballroom, New York, January 26, on the occasion of the annual meeting of the Lutheran Society of New York.

Cornelia Otis Skinner is attracting large audiences at the Lyceum Theatre in New York, where she presents *The Wives of Henry the Eighth*, as well as diverse character sketches.

Estelle Woodruff Slocum has originated and published in *Intensive Course of Music Study for Teachers in Public Schools*, interested in their own advancement, and who are given credits for work accomplished. Dr. William C. Carl, J. Lawrence Erb and Harry Rowe Shelley have endorsed the Slocum Method over their signatures.

Antoinetta Stabile presented five modern dramas in Italian in November at the Spencer Arms Hotel, New York. By special request, she is giving five additional Italian dramas at the same hotel on January 25, February 1, 8, 15 and 29.

Margaret McClure Stitt's song, *Winter Orchards*, was sung by Julia Vardo at her Town Hall, New York, recital of January 21.

George I. Tilton, organist of the Third Presbyterian Church, Trenton, N. J., played his own Siciliano at a recent service.



HOME LIFE OF THE FAMOUS
The grand opera star who had to pinch-hit on a lullaby.

CLUB ITEMS

Saint Cecilia Program

Victor Harris is to conduct the first concert this season of his Saint Cecilia Club, 125 women's voices, at Town Hall on January 26. This begins the club's twenty-sixth year since its organization. Mr. Harris having been its only conductor.

The program will, as usual, include a number of new works written especially for the club, and a revival of the Chambered Nautilus, composed for the club by Mrs. H. H. A. Beach in 1907. This is a cantata scored for chorus, with soprano and alto solos, and accompaniment by piano, harp and organ.

The assisting artists at the concert will be Mildred Dilling, harpist and Herbert Gould, bass.

New York Matinee Musicale

The New York Matinee Musicale, Rosalie Heller Klein, president, held an informal meeting for active and associate members at the Hotel Ansonia on January 6. The program consisted of an original pageant by Mrs. Roger de Bruyn. Those participating were Mrs. Ascher Mayer, Zella K. Lewis, Hazel Schneider, Alma Beck, Hilda Boyd, Irma Morris, Minabel Hunt, Betty Hunt, Therese Rossiter, Carroll Ault, Alfred Toremel and Louis Wangel. Gladys Longene was the accompanist and general chairman of the evening.

Play Based on MacDowell's Youth

Ethel Glenn Hier's *The Boyhood and Youth of Edward MacDowell* was presented on January 2 at the Clio Club, Roselle, N. J., by the Junior MacDowell Club of Roselle Park and Roselle for the benefit of

the MacDowell Colony at Peterborough, N. H. The performance was given under the direction of Sarah Mulford.

The program opened with MacDowell's *To a Wild Rose*, sung by a chorus of children directed by Mrs. William H. Bodine, Jr., following which members of the Junior MacDowell Club played some of this eminent American composer's piano music. Finally there were duets and quartets for two pianos.

The Boyhood and Youth of Edward MacDowell consists of a prologue, seven scenes and an epilogue. Mrs. Edward MacDowell was the guest of honor.

Philadelphia Matinee Musical Club

Recent activities of the Philadelphia Matinee Musical Club, Mrs. Edward Philip Linch, president, and Mrs. Wm. B. Gold, chairman, have included fortnightly luncheons and musicales at the Bellevue-Stratford Hotel. Such artists as Zimbalist and Ethel Barrymore as distinguished honor guests have lent interest to the occasions. Nearly 2,000 members support the junior and string orchestras, chorus of 125 singers, harp ensembles and piano ensembles.

N. O. C. in New Waldorf

The National Opera Club of America, Baroness von Klennen, president, announces the club's return for all future events to the new Waldorf-Astoria Hotel, New York.

Audition for New York Debuts

The New York Madrigal Society, Marguerite Potter, founder, sponsoring New York debuts for the younger artists (singers

(Continued on page 32)

East Indian and Chinese. The latter is called a monodrama and was written by Miss Foster, patterned after a Chinese opera.

Bori and Ljungberg with Columbia Concerts

Lucrezia Bori and Göta Ljungberg (whose American debut occurred with the Metropolitan Opera Company this week), have both signed long term contracts with the Columbia Concerts Corporation. Miss Bori consented for the first time in five years to go on a concert tour which is scheduled for October 15 to November 30, 1932. Her contract is with the Arthur Judson division of the corporation. Miss Ljungberg's arrangements have been made with Haensel & Jones.

Gerster-Gardini to Lecture

The Italy America Society will present Berta Gerster-Gardini in a lecture on Italian music at Hotel Pierre, New York City, January 27. Music of the seventeenth, eighteenth, nineteenth and twentieth centuries will be discussed and demonstrated. Verna Carega, dramatic mezzo-soprano, and the composer-pianist, Elmo Russ, will assist.

Sebastian-Burns Recital

On January 29, Rita Sebastian, contralto, and Gladys Burns, soprano, will give a joint recital under the auspices of the Roerich Society at Roerich Hall, New York. The program will include a number of duets.

I See That

N. Lindsay Norden conducts the Musical Art Choir of Philadelphia in programs over WIP on Sunday afternoons.

Jeannette Vreeland will sing Krenck's *Triumph of Sensitiveness* with the New York Philharmonic on February 4-6.

Albert Spalding has transcribed Weber's *Rondo Brillante* for violin and orchestra.

The New York String Quartet is on a five weeks tour of the south.

The Yale School of Music is sponsoring a chamber music series in New Haven.

Alexander Kurganoff will give a song recital at the Ritz Carlton Hotel, New York, January 20.

Col. Jacoby and Granville English gave social affairs in honor of Rita Neve, English pianist.

Auditions are to be held February 3 by the Madrigal Society.

Veva Deal Phelps and Mme. Dambmann, shared honors at the Century Theatre Club.

Estelle Woodruff Slocum has originated a piano method for Public School teachers.

C. Trotin's method of sight-singing is endorsed by Spaeth, Rogers and Becker.

Helen Gahagan, dramatic star of *To-night or Never*, is now in vaudeville.

The National Opera Club now meets at the Waldorf-Astoria hotel.

The Philadelphia Matinee Musicale has a membership of 1750.

Berta Gerster-Gardini will speak at a conference on Italian music at the Hotel Pierre, New York City, on January 27.

Boris Levenson's *Serenade* was featured on Virginia Syms' recital program, Barbizon-Plaza, New York.

The Zeckwer-Hahn Philadelphia Musical Academy opens its second semester on February 8.

Lea Luboshutz, Russian violinist, gives a recital in Carnegie Hall, New York, February 3.

Jeritza will be the soloist at the Rubinstein Club concert at the Waldorf-Astoria, February 16.

Homer G. Mowse addressed the New York Singing Teachers' Association in Steinway Hall, New York, January 12.

Hans Kindler made his first appearance as conductor of the Reading Symphony Orchestra, Reading, Pa.

Sascha Gorodnitzki appears in Carnegie Hall, New York, January 28.

Grace Leonard sang for the Congress of States of Women's Clubs at the Hotel Pennsylvania, New York, on January 14.

Dr. William C. Carl will give the *G Minor Mass* by Vaughan Williams and the *Canticle of the Sun* by Mrs. Beach on January 31, at the First Presbyterian Church, New York.

Louise Lerch is to be married.

Metropolitan Opera to give first American performance of *Simone Boccanegra* on Thursday.

Englewood, N. J., hears Paderewski.

Stokowski is to conduct world premiere of Carlos Chavez' ballet, *"H. P."*

Paul Robeson, an alumnus of Rutgers University, gave a recital there on January 14.

The Eastman School of Music will conduct its second four-day festival of American music in May.

Merle Alcock sang two recitals in Winnipeg, Canada, January 11 and 14.

Philadelphia Orchestra's Wagner Program Lists Thirteen Soloists

Stokowski Presents Magnificent Performances

PHILADELPHIA.—An entire Wagnerian program was presented by Leopold Stokowski and the Philadelphia Orchestra with the assistance of thirteen soloists, for the concerts of January 15, 16 and 18, at the Metropolitan Opera House. The opera house was originally engaged for these dates when it was the intention of Dr. Stokowski to give *Schönberg's Gurrelieder*, with a large chorus and soloists, necessitating the large stage facilities. The Wagner programs are tremendously popular, and no doubt the additional seating capacity of the Metropolitan was a distinct advantage at this time.

The Love Music from Act 2 of *Tristan and Isolde* opened the program, with Elsa Alsen singing the part of Isolde, Rose Bampton, Brangaene, and Paul Althouse, Tristan. This was the pinnacle point of the program and Althouse, Alsen and Bampton gave an extraordinarily exquisite interpretation of the uncut poignant excerpt of the opera.

After the intermission, the four operas of the Ring were represented as follows: Entrance of the Gods into Walhalla from *Das Rheingold* with the soloists Henrietta Horle (Woglinde), Rose Bampton (Wellgunde), Edwina Eustis (Flosshilde and Fricka), Benjamin de Loache (Froh), Albert Mahler

(Loge), Abrasha Robofsky (Wotan); Song of the Valkyries from *Die Walkure* with Elsa Alsen singing the part of Brunnhilde, Abrasha Robofsky, Wotan, and the eight Valkyries represented by Agnes, Davis, Pacceli Diamond, Rose Bampton, Irra Petina, Henrietta Horle, Ruth Gordon, Edwina Eustis, and Ruth Carhart; Siegfried Mounting the Rock to Brunnhilde from Siegfried in which Paul Althouse sang the short Siegfried part; The Rhine Maidens and Siegfried from *Götterdämmerung*, Henrietta Horle, Rose Bampton and Edwina Eustis again representing the Rhine Maidens and Paul Althouse as Siegfried; Brunnhilde's Immolation sung by Elsa Alsen.

The entire program was magnificently performed by orchestra and soloists under the powerful and spirited direction of Dr. Stokowski. The final number formed a mighty climax, as Mme. Alsen sang the Immolation Scene with dramatic power.

M. M. C.

Fay Foster in Brooklyn Recital

Fay Foster will give a costume recital in Brooklyn on the afternoon of January 25. She will present three groups: Japanese,

Foreign News In Brief

Cello Prizes Awarded

VIENNA.—The prizes of the Hugo Kreisler fund (established by Fritz Kreisler in memory of his deceased brother, Hugo Kreisler, the Viennese cellist) were this year awarded to three young cellists from the State Academy, all from the class of Prof. Friedrich Buxbaum. The prizes, totalling approximately \$270, were distributed on January 1, the late Hugo Kreisler's birthday.

Rosenthal Violates Tradition

BERLIN.—An unusual happening took place during a broadcasting hour when Moriz Rosenthal played with the Seidler-Winkler Funk Orchestra. His performance aroused the orchestra to such applause—a forbidden luxury in radio studios—that the soloist added an encore!

Baritone Decorated

PARIS.—M. Aquistapace (member of the Paris Opéra, Covent-Garden, and other important theaters) who has won distinction for his interpretation of Boris Godounoff, the role of the Father in *Louise*, was recently awarded the French Legion of Honor, for services rendered to French art.

A Herbeck Memorial

VIENNA.—In commemoration of the 100th anniversary of the birth of Johann Herbeck, conductor, a memorial tablet has been un-

(Continued on page 30)

Music Notes From Coast to Coast

BIRMINGHAM, ALA.—Albert Spalding, violinist, was presented in concert at Phillips Auditorium by the Birmingham Music Club, as the third artist of its series for this season. Mr. Spalding was greeted by an audience that completely filled the auditorium, and their cordial applause attested their appreciation of his superb artistry. His hearers were deeply moved by the playing of this distinguished American violinist. He opened his program with Tartini's sonata, *The Devil's Trill*. Then he gave a sonata for violin alone by Max Reger. Other numbers were Poeme (Chausson); Rondo Brillante (Weber); Prelude on old Italian themes (Pilat); Elégie (Faure); Minstrels (Debussy); The Girl with the Flaxen Hair (Debussy-Hartmann) and Zapateado (Sarasate). His encores were numerous. Andre Benoist was at the piano.

Grace Moore, Metropolitan soprano, and her husband, Valentine Parara, were entertained in Birmingham during the holidays when they returned to this city to be the guests of Theodore Swan.

The Woodlawn Music Study Club is enjoying a successful year under the capable direction of Mrs. Newton Sharpe, president. Other officers of the club are Mrs. T. O. McLaughery, first vice-president; Jesse Flinn, second vice-president; Mabel Lovelady, recording secretary; Mrs. A. H. Hadaway, corresponding secretary; Edna Dougherty, treasurer. The subject of the year's study is the History of Music in America. It has two flourishing branches, a Junior club, under the direction of Mrs. George Saxon, and a Juvenile club, supervised by Mrs. Ed. Harding. The club gave a program featuring Alabama composers on Alabama Day.

At the January meeting of the Young Musicians' Group, Leona Lewis McVicar, pianist, and Lily Clayton Garrett, contralto, were presented in a well arranged program at the concert hall of the Birmingham Conservatory of Music. Mrs. McVicar played compositions by Bach, Chopin, Grainger,

Levitzy, Debussy, and Friedman-Gardner. Mrs. Garrett sang songs by Hageman, Branscombe, Curran, Meyerbeer, and Cadman.

The Junior Music Club held its meeting at the Birmingham College of Music where an interesting program was given. A. C.

PITTSBURGH, PA.—Paul Kochanski, violinist, gave the third concert of the Art Society series in Carnegie Hall before an admiring throng that evidenced appreciation of his talent and musicianship with salvos of applause. His principal vehicle was the Szymanowski concerto, heard here for the first time. Pierre Luboshutz, in the role of accompanist, displayed phenomenal pianism.

The Yost Quartet opened its seventh season with the first of a course of four concerts, playing works of Mozart, Bridge, and Schumann. The latter was represented by the E flat piano quintet with Marian Clark Bollinger, pianist, assisting. She disclosed keen musicianship as an ensemble player with a splendid technical equipment. George Humphrey, a new member of the quartet, occupied the viola desk.

The Cleveland Orchestra, directed by Nicolai Sokoloff, presented the third concert of the Pittsburgh Orchestra Association series, playing impressively the Siloti version of the Bach cantata, No. 29. Likewise effective was the Brahms fourth symphony, while Ravel's Minuet, a first-timer in Pittsburgh, and the Wagner Waldweben were well received.

The Pittsburgh Male Chorus, Lee Hess Barnes conducting, appeared for the first time this season in a diverse program that included works of Bliss, Shelley, Haydn, Elgar and Bruch, the latter represented by Scenes from the Frithjof-Saga. Fred Lotz, pianist, as guest artist, emerged from his modest but important role of accompanist of the chorus to play a group of piano pieces that evoked stormy applause.

Lawrence Tibbett was the feature attraction of the third May Beagle concert, and although he was indisposed, which accounted for the temporary departure from his customary standard during the initial half of the program, the latter part of his list, especially the spirituals, were projected with extraordinary skill which won salvos of plaudits. Stewart Wille provided meritorious accompaniments and played a group of piano numbers commendably.

The December convolve of the Western Pennsylvania Chapter of the American Guild of Organists was held at the Church of the Ascension. Honoring the memory of the late Lynwood Farnum, an appropriate program was played by Dr. Caspar P. Koch, Dr. Charles Heinroth, and Julian Williams.

Samuel Kliachko, cellist, accompanied by Sara Kliachko gave a recital in which he disclosed playing of attainment and musicianship. The program comprised Beethoven's variations on a theme from Judas Maccabeus, the Klughardt concerto and lesser pieces. In the variations Sara Kliachko was an effective collaborator.

With Eugene Goossens as guest conductor, the Pittsburgh Symphony Society played what probably was the most exemplary concert since its inception six years ago. The program comprised the Overture to the Marriage of Figaro (Mozart), Roumanian Rhapsody (Enesco); the eighth symphony (Beethoven) and Marche Slav (Tschai-kowsky). Milton Lomask, concertmaster of the orchestra was the soloist, playing the Glazounoff concerto in A minor.

Dr. Charles N. Boyd conducted the Tuesday Musical Club Choral in a program of varied works, with Susan Myers and Patti

Rude Baldrige singing the respective soprano and alto solos. Oscar Davis, violinist, with Ferdinand Fillion at the piano played three groups of pieces. R. L.

RICHMOND, VA.—The concert series of T. Michaux Moody has been interrupted by a suit in equity brought by Mr. Moody to gain the use of the Mosque Auditorium for the continuation of his concerts. Seven concerts have been booked by him, three of which have been given.

Nearly two thousand subscribers will be seriously disappointed if the Mosque remains closed, as is now the case. This action is the result of a vote of the members of the local Shrine body in which they declared their intention to close the Mosque at the end of 1931, notwithstanding Mr. Moody's arrangement for its use and his advertised series of concerts. The outcome is arousing much interest in local musical and entertainment circles, since the only remaining auditorium of any size is the old city auditorium, converted some years ago from a market. It is not modern and is lacking in the finer qualities desirable in a good concert hall.

The holiday celebration included a municipal chorus organized from local musical organizations and led by Arthur Scrivenor, program chairman of the Musicians' Club. Many familiar names appeared in the personnel of the chorus, the size of which precludes naming the members. Maurice Tyler and Mrs. J. K. Bowman gave solo numbers, the place of the celebration being Capitol Square, of historic interest.

The December meeting of the Musicians' Club featured the works of the early Italians, as well as the two Bachs, Handel, Haydn, Mozart and Beethoven. Mrs. Adele Stern and Frank Wendt gave violin numbers; Mrs. Garnett Ryland and Louise Boyd presented piano compositions; Emily Bottimore and Elizabeth Copeland, sopranos, and Carleton Kelly, baritone, sang. Accompanists were Grace Wendt and George Harris. This concert was largely attended.

Serge Borowsky, Russian baritone, sang in recital at the Woman's Club. George Harris accompanied. The program was largely from the Russian, many of the songs being sung in that tongue. The recital opened with only casual interest on the part of the audience. However, in the latter parts of the program they showed their marked enthusiasm. An aria from Andrea Chenier was the piece de resistance of the afternoon. Borowsky's voice was of typically Russian color and quality, particularly effective in operatic airs.

Mrs. Channing Ward addressed members of the Commonwealth Chapter, Daughters of the American Revolution, on Music of the Revolutionary Period, at their recent meeting. She contrasted the religious music of the North with the secular music of the South, asserting that the South was essentially the originator of American secular music. Virginia Gartrell Grubbs, soprano, and Carleton Kelly, baritone, sang. Mrs. A. B. Guigon accompanied. Mrs. Hobart Hall was program chairman.

Nathan Oppleman, with the collaboration of John Batkins, has composed a new Christmas carol which was first sung at Grace Baptist Church recently. It is in traditional style and effectively scored.

John Cortopassi, young Richmond violinist, played two groups of numbers recently in a musicale given at Suffolk by the Magazine Club. The musicale was given at the home of Mrs. L. W. White, who presented her daughter, Mary Coleman White, pianist, State honor winner, on this occasion.

The Norfolk Symphony Orchestra has given the first concert of its current season at Loew's State Theatre, Norfolk. Tschai-kowsky's sixth symphony; Mozart's clarinet quintet; Tschai-kowsky's Marche Slav and Ravel's Bolero made up the program. Frank L. Delphino conducted. This is the twelfth

CIVIC MUSIC ASSOCIATIONS HOLD SEVENTH YEARLY CONFERENCE IN CHICAGO

Over one thousand strong, Civic Music Association delegates from all over the country gathered in Chicago on January 14, 15 and 16, at the Palmer House, for the seventh annual conference of this vast organization now functioning in 230 cities under the leadership of Dema Harshbarger. The program was replete with talks and round table discussions and included a special performance of Aida, arranged by Miss Harshbarger for her guests, by the Chicago Civic Company. The house was completely sold out. The convention came to a close with a luncheon on Saturday noon, at which many notables of the musical and financial worlds were present. A complete review of the three days' conference and entertainments will appear in these columns next week.

season of the symphony at Norfolk. The largest audience in its history attended.

Among recent arrivals in Richmond is Wheeler Beckett, orchestral conductor, first American guest conductor of the Vienna Symphony Orchestra and also guest conductor of the Berlin Philharmonic Orchestra.

Douglas Gordon, former music critic of the Richmond Times-Dispatch, lectured before the Scherzo Music Club of Norfolk recently.

Albert Spalding, violinist, with Andre Benoist at the piano, appeared in Norfolk on January 7. The E minor concerto of Mendelssohn was the outstanding number, with other compositions of various writers.

Helen Fill Rhodes, in charge of the voice and choral work at William and Mary Extension, merits special mention for the excellent work she is doing in choral training among the students at the local college branch. Attracting to her classes many young students with little previous musical training, she is welding them into a chorus of good proportions. Mrs. Rhodes is a Cincinnati Conservatory graduate with a fine background of concert and recital work. J. G. H.

TORONTO, CAN.—The Hart House Quartet gave the fourth of their series of five Toronto concerts, which is the last until their return in the spring from their tour of United States and Canada. As usual the theatre was crowded to standing room with eager listeners. The Arnold Bax quartet in G was the opening number and Haydn's The Echo for double string trio followed with Geza de Kresz, Milton Blackstone, and Boris Hambourg on the stage and Harry Adaskin, John Langley and Marcus Adeney behind scenes. Lastly came the Beethoven quartet in E minor, op. 59. The Hart House Quartet played twice more in Toronto before leaving for New York to commence their tour, once at the Art Gallery and again when Mr. and Mrs. Boris Hambourg entertained at a Soirée Musical. The Arnold Bax number was included by request on both occasions.

The Conservatory String Quartet gave the third recital of the season in the Conservatory Hall. They presented Mozart's quintet in G minor with Frank Blachford assisting. The Brahms quartet in C minor and three sketches by Ernest Bloch were also included and thoroughly appreciated by a large audience.

Arthur Hartmann, violinist, has come to Toronto to teach. He plans to carry on the work of the late Dr. Luigi von Kunits, his intimate friend. A. J. C.




GERTRUDE WIEDER

Contralto

"WONDERFUL VOICE"
"GREAT TECHNIQUE"
"FINE MUSICIANSHIP"

FOR CONCERTS — OPERA
ORATORIO — FESTIVALS

Address
Exclusive Management
ANNIE FRIEDBERG
Fisk Bldg. New York



ANNE ROSELLE

Prima Donna
Soprano
PHILADELPHIA
GRAND OPERA
COMPANY

PAOLO MARION

TENOR—Chicago Civic Opera
Previously of the Vienna State Opera, La Scala, and Opera Reale of Rome.

Management:
NBC ARTISTS SERVICE
George Engles, Managing Director
711 Fifth Ave., New York City

LEVITZKI

PIANIST
Management:
NBC ARTISTS SERVICE
711 Fifth Avenue New York City
Steinway Piano "His Master's Voice" Records

MARIA SAFONOFF'S FORTHCOMING RECITAL BRINGS BACK MEMORIES

Daughter of Wassili Safonoff Recalls Study With Fiery Leader
of New York Philharmonic Who Conducted in Same Hall

Wassili Safonoff's name invokes memories of that extraordinary batonless conductor, pianist, pedagogue, fiery champion and executant of Russia's symphonic music who made musical history in America for three years as leader of the New York Philharmonic Orchestra.

Maria Safonoff is the daughter of that luminous personality, the disciple of his "new



MARIA SAFONOFF,
Pianist

formula" in piano technic, the practitioner of the Safonoff musical philosophy. While her father was electrifying his audiences in Carnegie Hall the girl, Maria Safonoff, was quietly working out her own musical destiny. Under the relentless tutelage of Wassili, the volcanic conductor, there was no surcease from study.

"My father had one simple motto as the core of his musical philosophy," reflected Maria Safonoff, when we caught her in an off-moment of preparation for her January 25 recital in the same auditorium, Carnegie Hall, where Wassili Safonoff created a new epoch for Russian music, "and that motto was, 'Do the impossible.' He was a dynamo of activity in his own home as well as on the podium and in his studio. His three hour lessons were more than periods of intense concentration. He wanted us to penetrate deeply into the heart of music; he laid out technical plans which seemed hopeless of execution. But always behind this burning, driving force there was the all-knowing, patient, analytical musician whose passionate love of all schools of music inspired his pupils to prodigious feats of study. We were taught that self-discipline and ceaseless labor will conquer all the difficulties of art, and life. Those lessons were never routine affairs.

"My father did not accept me until he had watched me study for a few years. My brothers, violinist and cellist, and I played trios and after I made my debut in Moscow playing sonatas with my violinist brother my father seemed pleased with my playing. He took me in hand seriously from that day on. My father had already evolved his 'New Formula,' involving not only finger exercises but what he termed a constant telegraphy between the brain and the fingertips. Lhevinne, my father's pupil, and many other masters have built their monumental technic on these same principles."

Miss Safonoff let us read letters from Lhevinne, Josef Hofmann and other great virtuosi commending Wassili Safonoff's "New Formula" as expounded in a textbook published in England in 1915 and later in this country.

"You will notice on my program a little prelude by Scriabin, op. 11, No. 15. I remember my father telling us how he was once resting on his divan after giving Scriabin his lesson. As if in a dream, he heard a haunting, exquisitely simple air. It was Scriabin creating this little prelude. My father often played it and I have always been strangely fond of it.

"It seems that everyone invariably commented on the point that my father conducted with his hands—now quite a general custom. I heard one musician asking a player in the orchestra how the men could follow a leader who did not use a stick. 'You should see those eyes!' retorted the orchestra player.

"I am often asked by musicians who chiefly know of my father's introduction of so many Russian works in this country about his musical ideas in general. He loved Russia's music, of course—what musician does not today?—but he was always at heart the classicist. Perhaps Beethoven was his god, but he recognized no age, school or period in art; he was too catholic to be cabined by narrow preference."

As all the world knows, the fiery spirit of music passed on in the Caucasus on March 13, 1918. He had given a new vitality to the venerable Philharmonic of New York; he had espoused the cause of his worthy contemporaries; he had taught some of the greatest pianists; he had helped to found the Moscow Conservatory and the orchestra. As his daughter, Maria Safonoff epitomized his career: he was a whole epoch unto himself.

And now the grown-up little girl of that colorful era will play her piano in that same historic hall where a great father had hurled his Jovian thunderbolts. . . . On the same spot, perhaps.

Nino Martini to Make American Debut with Philadelphia Opera

Nino Martini, twenty-six year old Italian tenor, from Verona, will make his American debut in the role of the Duke, when Rigoletto is presented by the Philadelphia Grand Opera Company at the Academy of Music on January 28. The discovery, studies and

operatic training of Nino Martini go to the credit of Maria Gay and Giovanni Zenatello. Martini made his debut in Milan as the Duke of Rigoletto, followed by a performance of I Puritani. In the Philadelphia performance, John Charles Thomas will be heard in the title role; Josephine Lucchesi will return to the company in the role of Gilda; Ivan Steschenko will be the Sparafucile, and Edwina Eustis the Maddalena.

Concerts at Horace Mann School

On January 21 Arthur Warwick played Bach's Prelude in A minor and the Spiritual and Blues of Tansman at the Horace Mann School for Boys. This concert has concluded the first half of a long series. Artists who have appeared there are Mary Frances Berumen, pianist; Walter Mills, baritone, and Nicholas Mavrikas, violinist. During the second half of the series Mr. Warwick plans, in addition to playing one recital each month himself, to present Ernest Berumen, pianist, four vocalists, a cellist, saxophonist, trombonist, and bassoonist. Recitals on orchestral instruments.

Stokowski to Conduct Ballet Premiere

Mrs. William C. Hammer, director and general manager of the Philadelphia Grand Opera Company, announces that on March 31 Leopold Stokowski will conduct a world premiere, Carlos Chavez' Mexican ballet called "H.P." The scenery for the piece has been designed by Diego Rivera, Mexican painter.

Grace Moore and Myra Hess in Washington, D. C.

Grace Moore, Metropolitan Opera soprano, and Myra Hess, English pianist, were the soloists at Mrs. Lawrence Townsend's musical morning at the Hotel Mayflower, Washington, D. C., on January 6. Miss Hess offered numbers by Scarlatti, Chopin, Debussy, Palmgren, Dohnanyi and others. Miss Moore was heard in songs by Purcell, Griffes, Carman, Brahms and Arensky, as well as excerpts from Mignon and Debussy's l'Enfant Prodigue.

THOS. RICHMOND

Baritone

DECK

Music for Two Pianos

Management:
J. W. COCHRAN
119 West 57th St.
New York

HAIGH

Soprano

Victor Concert Bureau
522 Fifth Ave.,
New York
Murray Hill 2-7375

JULIA PETERS

Soprano

Victor Concert Bureau
522 Fifth Ave.,
New York
Murray Hill 2-7375

GUIDO DI NAPOLI

PERFECT VOICE
CULTURE

Studio: Hotel Ansonia
73rd St. & Broadway, N. Y.
SU. 7-3300
Appointments only by mail

SALVATORE MARIO DE STEFANO

CONCERT HARPIS

STUDIO: 100 WEST 57th STREET, NEW YORK
Telephone Circle 7-2835

MITZI WELKER

Viennese Mezzo-Contralto

CONCERT—OPERA—RECITALS
Address: 1866 E. 21st St., Brooklyn, N. Y.
Telephone: DEWEY 9-1885

SCHLIEDER

CREATIVE MUSICAL THINKING

Taught through Improvisation, Meaning Lawful, not Haphazard,
Musical Self-Expression

Studio: 27 West 72nd St., New York Tel. TRafalgar 7-4200

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

MAUDE DOUGLAS TWEEDY

Teacher of voice in all its branches

"I consider Maude Douglas Tweedy the finest exponent of correct tone production
I know."

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

TOKATYAN

TENOR—METROPOLITAN OPERA COMPANY

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano

TWEEDY

Only Teacher of
Jeanne Palmer
Soudelkine

Studio: 29 E. 37th St.
New York
Tel. CAledonia 5-0497

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 23
Philharmonic Orchestra, Carnegie Hall (M)
Paderewski, piano, Carnegie Hall (A)
New York Sinfonietta, Town Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)
Paul Robeson, song, Town Hall (E)
Symphony Concert, David Mannes conducting,
Metropolitan Museum of Art (E)

Sunday, January 24
Philharmonic Orchestra, Metropolitan Opera House
(A)
Menuhin, violin, Carnegie Hall (A)
William O'Donnell, song, Town Hall (A)
Manhattan Orchestral Society, Waldorf-Astoria (E)
Sigrid Onegin, song, Town Hall (E)
Virginia Syms, song, Barbizon-Plaza (E)
Vicente Escudero and ensemble, dance, Chanin
Theater (E)
Louise Le Gai, French disease, Booth Theater (E)
Anne Parsons, song, President Theater (E)
Madeleine Monnier, cello, Steinway Hall (E)

Monday, January 25
Maria Safonoff, piano, Carnegie Hall (E)
Isidor Gorn, piano, Town Hall (E)
John Goss and the London Singers, American
Women's Association (E)

Tuesday, January 26
Marion Bauer and Harrison Potter, Waldorf-
Astoria (M)
Curtis Brownell, song, Town Hall (A)
Frances Pelton-Jones, harpsichord, Plaza (A)
Philadelphia Orchestra, Carnegie Hall (E)
St. Cecilia Club, Town Hall (E)
Herma Menth, piano, Roerich Hall (E)

Wednesday, January 27
Louis Persinger, violin, Juilliard Hall (A)
Frank Sheridan, piano, Town Hall (E)

Thursday, January 28
Gorodnitzki, piano, Carnegie Hall (E)
Albert Edward Ransome, Town Hall (E)

Friday, January 29
Curtis Symphony Orchestra, Carnegie Hall (E)
Frances Mann, piano, Steinway Hall (E)
Gladys Burns and Rita Sebastian, song, Roerich
Hall (E)

Saturday, January 30
Philharmonic Orchestra, Carnegie Hall (M)
Irma Duncan with Isadora Duncan Dancers, Car-
negie Hall (A)
The Aguilars, Spanish lute quartet, Town Hall (A)
Chalf School of Dancing, Carnegie Hall (E)
Adele Marcus, piano, Town Hall (E)
Bogia Horskut, diseuse, Barbizon-Plaza (E)
Symphony concert, David Mannes conducting, Met-
ropolitan Museum of Art (E)

Sunday, January 31
Stell Anderson and Silvio Scionti, two piano,
Town Hall (A)
La Argentina, dance, Town Hall (E)
Mischa Elman, violin, Carnegie Hall (E)

Monday, February 1
Samuel Dushkin, violin, Carnegie Hall (E)
Maria Kurenko, song, Town Hall (E)

Tuesday, February 2
Shura Cherkassky, piano, Carnegie Hall (E)
Clara Rabinovitch, piano, Town Hall (E)
Leonora Cortez, piano, Carnegie Hall (A)

Wednesday, February 3
Elshuco Trio, Juilliard Hall (A)
Lea Luboshutz, violin, Carnegie Hall (E)
Rebecca Davidson, piano, Town Hall (E)

Thursday, February 4
Philharmonic Orchestra, Carnegie Hall (E)

Friday, February 5
Biltmore Friday Morning Musicales, Hotel Bilt-
more
Philharmonic Orchestra, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

**FREE! Coon's Pocket
Dictionary of Music
Terms. Gives over 5,000
definitions of terms and
phrases in general use in
music. This offer is for
one year's subscription
and holds good for a limited
period.**

MUSICAL COURIER, 113 West 57th St.,
New York, N. Y.
For enclosed \$5.00 send the MUSICAL COURIER for one year
and include the dictionary.
Trial offer: 3 months \$1.25; 6 months \$2.50.
Name
Address
City
Canada, \$8.50 Foreign, \$6.25

STIRRING MOMENTS ON THE AIR LAST WEEK

Metropolitan, Chicago Opera and Stokowski Dominate the Offerings — By Little Tales and Thoughts Kindly Composer Solves a Narrating Problem—Afro-American Traditions—Watching for Prize

By ALFRED HUMAN

That conservative soul who wrote us a couple of weeks ago, "I like everything I hear on the air; I tune in on just three events: the Chicago Opera, the Metropolitan performance, and the Philadelphia Orchestra," might have ventured farther afield last week with pleasant results.

There was Walter Damrosch, for example with the Brahms third symphony, Piere's Cydalise excerpts, and Rimsky-Korsakoff's Coq d'Or March, over WJZ. Then there was the Oberlin, Ohio, College program, which we shall discuss some other time. To be sure, an overseas program often looks better on paper than it actually sounds; anyhow, we heard the Steiner Quartet, with Elena Gerhardt in Lieder, from Berlin.

And of course, Rosa Ponselle dominated the Metropolitan's Trovatore on Saturday, with Lauri-Volpi and Narrator Taylor as the other satellites. As for Leopold Stokowski, where was the much vaunted broadcasting technic during the moments the singers overbalanced the stirring Wagnerian evening? Cyrena Van Gordon and Charles Marshall upheld the glories of Chicago's opera in thirty minutes of Aida. And we must not overlook that thriving leader, Paul Whiteman, and his widely heralded auditions. Two girls, the Holman sisters (sounding suspiciously like a vaudeville team title) won the St. Louis contest. Maybe some new crooners will be discovered in the national tournament?

WAILING, HEAP BIG MAIL, DEEMS TAYLOR, THE LONELY 100, AND LOTS MORE

"How heartening it is, dear friend," exclaimed H. B. in a letter, "to know that your column will contain a good, or maybe a bad, word for the efforts of worthwhile soloists who appear in radio. Tomorrow two of my old pupils will appear over WOR." (Full details are given.) . . . And now, H. B., you blush that you asked anyone to listen, don't you? . . .

When the Emergency Home Relief work was halted last week a volunteer worker,—a symphony musician, took the time off to tell us of a little episode in his district.

"I was instructed to investigate an urgent call for relief," he related, "and so I called at a little two-family house in an outlying part of Brooklyn. The man, wife and two children appeared to be thriving. The man had a pitiful story, however. He pointed to his radio console. 'Busted,' he complained, 'and what can we do without good music these days?' He was earnest and insistent. Headquarters wouldn't listen to the woes of a garment worker in need of music, so I hustled around and finally found a good-hearted dealer in the man's neighborhood who fixed the apparatus and raised the morale in that home." . . .

Unless you receive a few thousand letters a week you're not considered so good. Columbia reports that their listeners sent 12,697,000 letters last year. Let us quote from the Columbia news letter issued last week: "While it is true that radio has always had headlines, 1931 was notable in broadcasting as a year in which individual entertaining favorites reached new highs in popularity. . . . Kate Smith, for instance, recently received in one week more than 12,000 requests for her photograph. Tony Wons, another popular favorite, gets an

average of 7,000 personally addressed letters a month. . . . One day recently 45,000 letters were received in a single day." . . . And the program-sponsors and individuals receive mountains of mail on their own account.

About 7,000 persons have written to the NBC and the Metropolitan hurrahing for the Saturday afternoon opera series. . . . During the Lohengrin performance Narrator Taylor reported that 100 protests had been received from persons who objected to Mr. Taylor's comments during the actual unfoldment of the opera. . . . In the democracy of music these 100 objections seem as useful as 100 Republican votes in the Black Belt of Alabama. If these grouches



SUZANNE KENYON,

soprano, claims the honor of being "the first artist to broadcast television in costume." She will leave New York shortly for a Southern tour. On her return she is engaged to give television programs over WABC.

do not like the broadcasts they had better subscribe now for Metropolitan seats.

We dismiss as absurd the report that a prominent composer is adding a special talking-tenor part to his new opera for use in broadcasting. "I think it all wrong," he is reported to have said, "that Deems Taylor is compelled to write his own talking part for the various operas. My idea is to have him sing his comments so that his voice will harmonize with the opus. By the way, is he tenor or basso?" . . .

"Let Floyd Gibbons show you how to capitalize your hidden talents!" says a page advertisement in a love story magazine, devoted to describing a "school of broadcasting," and a course of training which will enable you "to enter a lifelong profession." "More than 300,000 musicians, speakers, et al, perform yearly at 600 stations," so the announcement states. . . . Now we know where some stations secure their talent. . . . A few easy lessons at home and you will surprise your friends, and millions of eager listeners. . . . How many letters did Columbia receive last year?

Let us think that the Roxy Theater of New York has gone completely jazz, as we have all been led to believe by the dismal news of the dismissal of the noble symphony orchestra, consider this item. On Sunday night Conductor Maurice Baron of Roxy's orchestra will present the Nut Cracker Suite and the Magic Flute overture. . . . The nation has been trained by S. L. Rothafel to expect good music from Roxy's and such a habit cannot be downed at once. . . .

You will probably wish to hear Bruno Walter conduct the New York Philharmonic-Symphony Sunday, January 24. . . . With Gregor Piatigorsky, as soloist, playing the Schumann cello concerto. . . . Olin Downes will deliver the program notes. . . . Lawrence Tibbett will not sing in his regular Monday night series over WEA, for he is scheduled to appear in Peter Ibbetson that evening.

Cadman and Father of Waters

American composers may soon live in the millennium, as far as productions of their compositions is concerned, now that they are no longer at the mercy of a dozen orchestra conductors. Radio is a friendly field.

This brings us to the recent performance of Charles Wakefield Cadman's choral work, The Father of Waters, presented over the NBC national network by the Werrenrath oratorio forces. Cadman's music, direct, unaffected, belongs to no esoteric schools of the Nationalists, the Eclectics, the Eccentrics or the Innovators, or any other of the species Americana isolated by Randall Thompson in his latest Musical Quarterly summary of contemporary music. Cadman is a Nationalist, of course, but we do not want to be near when we try to label him. He wants to stay a Maverick. Give him a libretto by Nellie Richmond Eberhart and the muse, and Cadman will create in his own appealing melodic style.

We are glad to report that the composer received an abundance of telegrams and letters in his La Mesa, Cal., home, where Cadman mints his music far from studios and the polemics of colleagues.

Authentic Negro Music

A European woman recently wrote to a friend in this country: "How I would like to visit America and be able to see and hear for myself those great artists, the Negroes and the Indians!"

We wish the competent artists who comprise the Fisk University Singers and the A Cappella Choir could have read the European writer's letter before their WABC program last week, inaugurating a new Sunday series. They might have provided a more representative Negro program, instead of a mixed offering containing the Bortnianski Cherubim Song, a Bach chorale, Gretchaninoff's Nunc Dimittis, and Chopin numbers by the soloist, Warner Lawson. Mind you, the Fisk Singers have a plastic, sensitively balanced ensemble which can cope with any literature. We enjoy their handling of a Russian song, for example. They have an ear for the polyphonic subtleties of the old liturgical style as if to the isba born. They seem to possess an instinctive understanding of strange tonalities and the rhythmic background.

Like Roland Hayes, this ensemble insists on singing the entire range of musical literature, and like Hayes, the Fisk Singers possess the necessary virtuosity. We have no serious quarrel with this principle but we do hope that this organization will concentrate on its chief mission. Negro music and Negro singing are always fascinating to the musician, American and European, particularly when the harmonization is so original, unspoiled and unadulterated.

From Bach to Stoessel

Philip James is one of the shrewd builders of orchestral programs who knows how to combine taste and popular appeal. Conductor James has evidently discovered the truth that the radio audience is in reality several audiences, intent on its own kind of fare. Anyhow, here was the James offering on WOR last Saturday: Mendelssohn's scherzo, opus 16, No. 2; Bach's suite in B minor, for flute and strings; excerpts from Wagner's Rheingold; The Irish Washerwoman (Leo Sowerby) sung by Caroline Andrews—and well sung—and then another American composition, Albert Stoessel's Hispania Suite. . . .

What Composers Are Awaiting

To composers entered in the NBC orchestral contest the date of February 21 will be fateful. On this date next month the five manuscripts accepted by the five representative symphony conductors will be announced over the air, and five composers' depression will come to an end.

On the following day, February 22, coincident with the opening of the George Washington celebration everywhere, the music which captures the first prize of \$5,000 will be broadcast. The other awards will be, second prize, \$2,500; third, \$1,250, fourth, \$750; fifth, \$500.

Inasmuch as none of the compositions will be longer than twelve minutes, our conductors will be well supplied with native short pieces of a "serious" genre for quite a spell.



FRANK BLACK,

pianist and arranger for the Revellers, now being heard once a week on the Buick Hour and twice a week on the Goodyear Hour over WEA. He makes all the transcriptions for the popular male quartet. Formerly he was conductor at the Century Theater. (A. Harold Stein photo)

The twelve minute limit is presumably prescribed to discourage any American Bruckner, and to leave the other three minutes of a radio period for the inevitable advertising pronouncement. . . .

Baker to Lead Oratorio

Charles A. Baker will again lead the National Oratorio period, WEA, on Sunday, January 24. Conductor Baker will present Max Bruch's Fair Ellen and Gounod's Gallia, with large chorus and orchestra. Incidentally, although this has nothing to do with broadcasting, Mr. Baker has just been appointed conductor of the Singers Club of New York, the well established chorus of sixty-five male voices. . . .

Mme. Alda Signs with NBC

Mme. Frances Alda, for twenty-two years prima donna soprano of the Metropolitan Opera Company, has signed an exclusive contract with NBC Artists Service, it is announced this week by George Engles, vice-president of the National Broadcasting Company.

Under the terms of the contract, all of Mme. Alda's engagements for broadcasts or public appearances will be booked through NBC Artists Service.

Mme. Alda was perhaps the first artist to give up an operatic career to devote herself entirely to radio. Following her retirement from the Metropolitan Opera Company two years ago she sang over NBC networks in a series of Puccini operas. More recently she has been heard in a series of semi-weekly concerts from the NBC studios. . . .

Julia Mahoney in Lieder Cycle

Julia Mahoney, a Columbia soprano who radiates her personality over the ether waves, on the Cathedral and other hours, was the heroine of an outstanding holiday broadcast. Miss Mahoney, a graduate in music from d'Youville College, we are informed, provided a sparkling period over the Paley network when she delivered the Weihnacht, the Peter Cornelius cycle of six Christmas songs, in ingratiating style, with an expressive voice of fine texture, and above all, with a full comprehension of the text. . . .

Pons in Metropolitan Series

Lily Pons will be heard for the first time in the NBC-Metropolitan Opera series when the second and third acts of Rossini's Barber of Seville is broadcast over a coast-to-coast WEA network of the National Broadcasting Company on Saturday, January 23, at 3:15 p. m.

Giuseppe De Luca, baritone, will be Figaro. Others are to be Henrietta Wakefield, Armand Tokatyan, Pompilio Malatesta, Ezio Pinza, Alfredo Gandolfi, and Giordano Paltrinieri. Vincenzo Bellezza will conduct. . . .

Mildred Carner Johnson Sings

Mildred Carner Johnson, contralto, sang My Heart at Thy Sweet Voice, from Samson and Delilah, on the French program for the American School of the Air on January 12 over WABC. Miss Johnson is one of the regular Columbia Broadcasting artists. . . .

FRED BERRENS
CBS Artist

SUZANNE KENYON
COSTUME RECITALIST
Radio and Television Artist Over WX2CD
11 and A. CULBERTSON, 11 West 42nd St., New York

MARY LOUISE MEEKER
Mexico-Centralist—WABC Artist
Address 21 WEST 5TH STREET, NEW YORK
Tel. STuyvesant 9-4521

EDWIN FRANKO GOLDMAN
CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass"
Personal address: 194 Riverside Drive, New York

REINALD WERRENATH BARITONE

Management NBC Artists Service
George Engles, Managing Director

711 Fifth Avenue, New York City

SEASON 1931-1932

HUGHES
PIANIST
Mgt.: HAENSEL & JONES, Steinway Hall
113 West 57th Street, New York
Steinway Piano



J. OSTROWSKA
Harpist
STUDIO: 140 West 57th Street
New York City
Telephone Circle 7-3953

YEATMAN GRIFFITH
VOICE
TEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studio, 53 W. 19th St., New York City Tel. ENdriott 2-8144

VILONAT STUDIOS
Vocals
SIDNEY DIETCH
160 West 13rd Street, New York City
Telephone: TRafalgar 7-9788

HARRIET FOSTER
VOICE
BUILDER and COACH
CONTRALTO
Studio: 251 W. 71st St. New York
Phone: TRafalgar 7-6756

KIRK RIDGE
PROFESSOR OF PIANO
COLLEGE OF FINE ARTS
Syracuse University, Syracuse, N. Y.

WALTER HENRY HALL
Professor of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N.J. 160 W. 73rd St., N.Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-6700

GENNARO CURCI
VOCAL TEACHER AND COACH
STUDIO: 225 W. 90th St., N. Y. Tel. SCHuyler 4-8107

ROMANI
Teacher of ROSA PONSILLE
Studio: 244 Riverside Drive, New York
Tel. Riverside 9-6910

NANÀ GENOVESE
MEZZO-SOPRANO
TEACHER OF SINGING
1425 Broadway, N. Y. City. (By Appointment Only)
Hudson Ave., Tenafly, N. J. Tel. Englewood 3-3003

ANTONIO LORA
CONCERT PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDMARK
HARMONY AND COMPOSITION
Studio: 246 W. 13rd St., N. Y. C. Tel. TRafalgar 7-2976



H. E. BAGGER
Mezzo-Soprano
SPECIALIZING IN SCANDINAVIAN
PROGRAMS
CONCERTS AND RECITALS
Management:
E. Annie Friedberg, Fisk Bldg., N. Y.

ROSA LOW
Lyric Soprano
Management:
ANNIE FRIEDBERG
Fisk Bldg. New York

BUY IN YOUR HOME TOWN
When You Want
Anything in Music
REMEMBER YOUR HOME
DEALER

Ask for
Century
SHEET MUSIC
SAY "CENTURY" and get the best
Certified Music. 11¢ 15¢ (20¢ in Can-
ada). Most teachers use it. Parents ap-
preciate the saving and the pupil gets
the best. Get free catalog of 2500 se-
lections at your dealers, or write us.
Century Music Publishing Co.
203 West 40th Street
New York City **15¢**

Bakaleinikoff Presents Sowerby's Prairie in Formal Premiere in Cincinnati

CINCINNATI, O.—Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra, was guest conductor for two pairs of concerts in which he presented interesting programs. For the first pair he selected standard music; Overture, Eury-anthe (Weber); Symphony No. 4 (Mendels-son); Juventa (de Sabata); Spanish Rhapsody (Ravel); Leo Sowerby's Prairie. This new work is a poem for orchestra, depicting life and workers in the wheat fields of the prairie states. It had been given informally last summer at Interlochen, Mich., where Bakaleinikoff heard it and decided to give it a formal premiere in Cincinnati. The music is colorful, dramatic and well written.

Mr. Bakaleinikoff is a Russian of talent and experience as conductor of opera and orchestra, hence the all-Russian program of the second pair of concerts gave its hearers some of the Russian music exquisitely played. Nina Pugh Smith's program notes, divided the program music into that of the nationalistic school—Overture, A Life for the Tsar (Glinka); The Golden Cockerel (Rimsky-Korsakoff); and those from the Moscow school, symphony in E minor (Rachmanin-off); Kikimora, Legend for Orchestra (Lia-doff) and Variations for String Orchestra (Arensky-Glazounoff). Bakaleinikoff gave each number a superb reading, and was accorded a richly deserved ovation at the end of the concert.

The Don Cossacks again packed Emery Auditorium for their second concert this season in a delightful program, which included Russian church music and folk songs, chor-

uses from operas and exotic Russian music.

The Conservatory of Music announces the second concert in its chamber music series in which Karol Lisznewski, Robert Perutz, Vladimir Bakaleinikoff and Karl Kirksmith will be heard, with Mary Ann Kaufman Brown giving a group of songs.

The College of Music Orchestra under the baton of Walter Heermann was heard on January 13 in a program featuring two Cincinnati premieres; a Bach fugue in A minor for strings arranged by Joseph Helmesberger, and a suite for string orchestra by Richard Kieserling of the faculty.

Eugene Goossens will return in time to direct the concert at which Benno Moise-witsch, pianist, will be the soloist.

Cincinnati are greatly interested in the news that Edgar Stillman Kelley's orche-stral symphonic suite, Alice in Wonderland, will have a prominent part in the centenary celebration of Lewis Carroll in New York, May 4. The manuscript of this composition will be loaned for exhibition.

A program of Mozart, Beethoven, Sower-by, Verdi, and Saint-Saens was presented by the Conservatory of Music Orchestra under the baton of Vladimir Kakaleinikoff on Janu-ary 17.

Announcement has been made of the ap-pointment of Matthew Addy Green as gen-eral manager of the Conservatory of Music to succeed Norville D. Mook, who had been loaned by a Cleveland business firm to in-augurate the business routine for the school which is now under the direction of the In-stitute of Fine Arts. M. D.

New York Opera Comique Gives Offenbach Work

Those diligent antiquarians who hold forth in the Hecksher Theater have again ex-cavated a treasure, this time Jacques Offenbach's La Vie Parisienne, Englished by the com-petent John E. Burks and performed (before a delighted audience) for the first time in New York for forty-five years. Parisian Life is the easily recognized blood-kin of Offenbach's Orpheus in Hades revived last year by the same forces, and La Belle He-lene, another one of the ninety-odd stage opuses of the facile Jacques. (Incidentally, the recent revival of the effervescent op-eretta in Paris launched a new mode in millin-ery.)

La Vie Parisienne was first produced in the time of Emperor Napoleon III, October 31, 1866, at the Theatre du Palais Royal in Paris, six years after the first form of Orpheus in Hades, one year after Belle Helene, and one year before The Grand Duchess. The work was tremendously popu-lar in Paris and Berlin. New York heard it in the original in 1869 and it was revived periodically in the metropolis, the last pro-duction being on April 12, 1886, at the Star Theater, by a Maurice Grau company of French artists. Richard Mansfield, it is re-called by one historian, acted the piece under the title of La Vie at the old Bijou, March, 1884.

It has remained for the New York Opera Comique administration to perform the grateful task of translating the Meilhac-Halevy libretto and modernizing the text to just the right turn. The plot concerns a Parisian gentleman who disguised himself as a guide in order to show a visiting Swed-ish noble couple, particularly the attractive Baroness, all the delights of Parisian life. The adventures of the Swedish baron and his wife amid the gay life of banquets and halls where servants impersonate the nobles, provide a genuinely laughable story.

Howard Laramy made the role of the visiting foreign Baron a realistically sym-pathetic personality. An outstanding char-acter study, vocally and histrionically, was contributed by Kurtis Brownell as Frick, the bootmaker. This lively delineation was uproariously amusing. Helen Ardelle took the part of Pauline, a role portrayed by Mistinguette in the Paris revival of 1911. Miss Ardelle, of charming personality, sang the sparkling songs with marked effect. Patricia O'Connell, as Gabrielle, the glove-maker, was roundly applauded for her like-able impersonations, and her finished and lovely singing of the tricky score. William Hain played the Parisian gentleman-guide, Raoul de Gardefeu, suavely and in the right spirit. Hall Clovis, as Bobinet, friend of Gardefeu, was also successful. One of the vital roles, that of Metella, a Parisian lady, was in the able hands of Rise Stevens. Eleanor Steele made the most of her lively passages as the Baroness pursued by Gardefeu. Arnold Spencer as Alfred, Maître d'hôtel, and as Urbain; Allen Stewart, Joseph; Karol Zimnoch, a wealthy Brazilian Eccentric; Karl Kohrs, Alphonse; Patrick Henry, Prosper; Thelma Goodwyn, Ocie Higgins, and Lanier Ogburn, as the three nieces of the concierge, were all delight-fully imbued with the zest of the work. That sterling musician, Ernest Knoch, was the conductor, and as such, the master of the situation. Knoch's authority and rollicking

conception of Offenbach's irrepressible mel-odic flow held together the orchestra, en-semble and principals, making for a finished performance.

Mention should not omit the ballet prin-cipals, Eva Dainoff, Valeska Hubbard, Jane Williams and Tom Draper, in dances by Edwin Strawbridge, nor the colorful cos-tuming, designed by Kay McDermott and executed by Mme. Nan Haverstick, nor Ernest Otto, the stage director.

To say that the audience liked the operetta would be expressing it mildly; even hard-ened opera-goers were converted to the cause of antiquary exhumations. A. H.

February Recitals of NBC Artists Service

February recitals in New York of artists associated with the NBC Artists Service be-gin with that of Samuel Dushkin, violinist, in Carnegie Hall, February 1. Others are: Shura Cherkassky, pianist, Carnegie Hall, February 2; the New York debut of Con-chita Supervia, coloratura mezzo-soprano, Town Hall, February 7; Florence Austral, soprano, Carnegie Hall, February 12, as-sisted by John Amadio, flutist; Alton Jones, pianist, Town Hall, February 10; Armand Tokatyan, tenor of the Metropolitan Opera Company, Carnegie Hall, February 15; the Musical Art Quartet, February 16; Rudolph Ganz, pianist, Carnegie Hall, February 17; Sadah Shuchari, violinist, Town Hall, Febru-ary 18; Helen Scoville, pianist, Town Hall, February 22; Josef Lhevinne, pianist, Carnegie Hall, February 27; and Beniamino Gigli, Metropolitan Opera tenor, Carnegie Hall, February 28, assisted by Jacqueline Salamons.

N. Y. U. Presents Handel's Messiah

The department of music education of New York University presented Handel's Messiah in the Wanamaker Auditorium, New York, on January 9. The oratorio was given, with a chorus of 350 and an orche-stron of ninety, both drawn from the univer-sity students. The soloists were Ruth Rodgers, soprano; Mildred Kreuder, con-tralto; Henry Clancy, tenor; and Fred Pat-ton, baritone. Hollis Dann conducted the chorus and John Warren Erb the orchestra. J. Thurston Noe was at the organ. The department of music education studies a standard choral work for chorus and orche-stron each term.

Ralph Leopold Plays Tran- scriptions

On December 27, Ralph Leopold gave a recital on the radio from Cleveland over WTAM of the National Broadcasting Sys-tem. The program was devoted entirely to his own transcriptions for piano of excerpts from the music dramas of Richard Wagner, with explanatory remarks. Listed on the program were Das Rheingold (The Storm and Entrance of the Gods into Walhalla); Siegfried (Introduction to Act 3, Siegfried's Passing Through the Fire, Brunnhilde's Awakening and Finale); Die Gotterdam-merung (Brunnhilde's Immolation and Finale).

BERTA GERSTER-GARDINI

Director of
The Famous **GERSTER** School of
ETELKA Singing
Celebrated European Music Center
heretofore sought by Americans abroad
Now: STEINWAY HALL, Studio 520
Phone Riverside 9-6194
Opera, Concert and Radio repertoire
in English, French, Italian and Ger-
man languages.



NORA FAUCHALD
Management: Haensel & Jones
113 West 57th Street New York City

Buy From Your Local Dealer

ANGEL DEL BUSTO
BASSONIST — Solo or Ensemble
440 Riverside Drive, New York City
Telephone MOnument 2-6114

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

JOHN HAZEDEL LEVIS
Lecturer and Recitalist on
CHINESE MUSIC
Mgt.: Betty Tillotson Concert Direction, 1778 Broadway, N.Y.

ELSIE LUKER
CONTRALTO
Management: Betty Tillotson, 1778 Broadway, New York

CHARLES WAKEFIELD CADMAN
American Composer-Pianist
AVAILABLE FOR CONCERTS
Address: La Mesa, Calif.

Estelle LIEBLING
SOPRANO
Studio: 145 West 55th St. New York
Tel.: Circle 7-1787

MYRTLE LEONARD
CONTRALTO

HAROLD HENRY
PIANIST
Management: R. H. Johnston, 1451 Broadway, N. Y.
Tel. BUtterfield 8-2316 Steinway Piano

MARGARET ROBERTS
SOPRANO
Mgt.: Annie Friedberg, Fisk Building, New York

OLGA DIDUR
Dramatic Soprano
METROPOLITAN OPERA COMPANY

J. Fred WOLLE
CONCERT ORGANIST
Bethlehem Pennsylvania

Marie Sundelius
SOPRANO
With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall, 113 W. 57th St., New York

PAUL EISLER
Formerly conductor Metropolitan Opera Co., and asst.
conductor Friends of Music. Among the artists who
have coached with Mr. Eisler are: Jorissa, Farrar,
Easton, Hempel, Whitfield, Tibbitt, Enrico Caruso.
VOICE AND COACHING—Traditions of Opera and Or-
atorio given to teachers and accompanists.
Hotel Alamo, 11st St. & Broadway, N. Y. ENd 2-5888

MOTHERS and TEACHERS
CREATIVE MUSIC COURSE
For child under 7 years of age.
Bird Calls—Pictorial—Songs—Stories
Rhythms—Piano Playing—Notation
Creative work in Melody, Verse, Harmonies
Demonstration lesson \$5.00 will apply on full
course. **JEFFA ELLIS PERFIELD**
102 East 86th St. NEW YORK CITY

LUCREZIA Metropolitan
BORI Opera
House
New York
Baldwin Piano Victor Records

Chicago Bohemians Give Concert For Needy Musicians

Other Concerts and Recitals of the Week

CHICAGO.—More than six hundred and fifty musicians and laymen attended the annual dinner of The Bohemians, January 10, at the Palmer House. The receipts were devoted to the club's fund for the relief of needy musicians. Musical and social lights in all their finery filled the banquet hall to capacity.

It was a brilliant affair with Herbert Witherspoon presiding as toastmaster, and Frederick Stock, conductor of the Chicago Symphony Orchestra, and Rufus C. Dawes, Chicago banker, as principal speakers. Conductor Stock expressed much favorable comment for the present Chicago Opera Company under the leadership of Samuel Insull and Herbert Witherspoon. Chicago's most prominent musicians were on hand and principal artists and conductors of the Chicago Civic Opera lent their presence.

An enjoyable musical program was opened by Cesare Formichi, with superb singing of two Brogi numbers—Fier di Campo and Il Volontario. Claire Dux offered a group of three songs, among which was When I Bring You Colored Toys by John Alden Carpenter. Tito Schipa won huge applause for his singing of Una Furtiva Lagrima from Donizetti's L'Elisir d'Amore and shorter numbers. Perhaps the climax of the evening came in the surprise appearance of Vladimir Horowitz, who, though he had played a lengthy program in the afternoon at Orchestra Hall, delighted everyone with his playing of Stravinsky's Petrouchka suite. Cyrena Van Gordon brought the program to a brilliant close with her exquisite singing. Members of the Chicago Civic Opera ballet furnished several numbers.

The success of this Bohemian dinner was due in a large measure to the enterprising first vice president, Herbert Witherspoon, the able, witty and clever master of ceremonies. Frederick A. Stock is president of the Bohemians.

VLADIMIR HOROWITZ

That versatile Russian pianist, Vladimir Horowitz, appeared at Orchestra Hall on January 10, for his final recital appearance of the season. Horowitz has a host of admirers here who worship at his shrine, revelling in the magic of his tone, the impeccability of his technic, his stimulating interpretations and brilliant performance of numbers by the old masters which hold new interest in his delineations and newer works which are made scintillant by his wizardry. Deafening applause greeted every number and encores were numerous to satisfy the exuberant audience.

ETHEL BARTLETT AND RAE ROBERTSON

A concert replete with novelty and musical interest was that presented by Ethel Bartlett and Rae Robertson, also on January 10, at the Studebaker Theater. Theirs is two-piano playing of a high order, wherein they achieve novel effects in color, tone and interpretation, which make for variety and afford rare enjoyment as well. Particularly fascinating was their playing of numbers requiring delicacy, lightness and charm, such as The Poisoned Fountain by Arnold Bax, the Spanish Dance by Infante, the Arensky Romance, the scherzo of Mendelssohn and the Chopin rondo, with which the program came to a close. It will be interesting to hear Ethel Bartlett and Rae Robertson again. They have something of interest and charm to offer in the way of two-piano playing. They also had listed the Duetto Concertante by Busoni, the Bach G major Sonata, Variations on a Theme of Haydn by Brahms and Newcastle Dance by Hubert Foss.

HORTENSE MONATH IN PIANO RECITAL

More piano music was presented on the same afternoon by Hortense Monath, who appeared at the Playhouse and was listened to by a goodly audience. A program embracing both the moderns and the old mas-

ters showed this young American a pianist of no mean ability. The Brahms sonata opus 5 was given an interesting performance in which dexterity and intelligence were outstanding. The moderns were Alban Berg's sonata opus 1, Vision Fugitives by Prokofiev and The Juggler by Ernst Toch, in the interpretation of which Miss Monath's technical gifts served her well. She registered a spontaneous success with her many auditors.

VICTOR CHENKIN

Victor Chenkin was heard in his third recital of the season at the Civic Theater on January 10. This was a repetition of Chenkin's former successes here and his program, which contained several new numbers, was exceptionally well done and justified the enthusiastic approval of the audience.

BARRE HILL IN CHARITY CONCERT

Barre Hill, Chicago Civic Opera baritone, is to give a song recital on the afternoon of January 24 at Orchestra Hall, the proceeds of which will be contributed to the Poor Children's Shelter of Chicago.

HIGH SCHOOL CHORUSES IN ANNUAL COMPETITION

Glee Clubs and choruses from various senior high schools participated in the seventh annual competition at Orchestra Hall on January 15. Lake View, Tuley, Austin, Marshall, Hyde Park and Morgan Park were represented by girls' glee clubs. Lane, Austin, Tilden, Fenger and Parker were represented by boys' glee clubs. Three small mixed choruses came from Austin, Lake View and Phillips, and larger mixed choruses from Senn, Morgan Park and

Roosevelt. It was another occasion for congratulating the department of music of the public schools, so well headed by Dr. J. Lewis Browne, for the singing was of high order.

Relief Drive Opens

(Continued from page 5)

Cravath as treasurer, and Yolanda Mero-Irion as director of the drive.

Gifts of \$1,000 each, from Lucrezia Bori; the Curtis Institute of Music, Philadelphia; Ossip Gabrilowitch; Anna Case Mackay; Olga Samoroff; Arturo Toscanini and Mr. Damrosch made possible the establishment of this new relief organization, it was explained. A gift of \$15,000 from the Juilliard Foundation and other contributions bringing the present total up to \$24,126 also were made public. The total was described at eight per cent of the minimum goal.

Three groups functioning under the direct supervision and control of the Executive Board are charged with the actual execution of the program. Each is of particular importance and each will have specific responsibilities. They are the fund raising organization which will solicit gifts from individuals whose generosity is expected to be aroused by the needs of the emergency; the investigation committee with Mrs. William McFarland as chairman (Albert Spalding as advisory chairman) which will serve generally as a clearing house for information about unemployment in the musical profession; the placement committee of which Mrs. Christian R. Holmes is honorary chairman; Harold V. Milligan, chairman, and Francis Rogers, advisory chairman, will coordinate the welfare and relief programs recommended by the investigation committee and approved by the executive board.

Relief measures to be followed by the Musicians Emergency Aid as set forth in a statement distributed at the meeting will include: "the granting of loans to musicians in immediate need of necessities and the admin-

istration of a musical placement bureau, similar to and in cooperation with the work bureau operated by the Emergency Unemployment Relief Committee, but providing engagements of a musical nature for worthy artists."

The meeting was opened with musical selections by Hulda Lashanska, Yolanda Mero and Efreim Zimbalist, all introduced as active members of the Musicians Emergency Aid committees.

Sousa to Compose March for Chicago Exposition

Rufus C. Dawes, president of the 1933 Chicago Exposition, has prevailed upon Lieut. Commander John Philip Sousa to write an official march for that celebration. The composition is called A Century of Progress, and was played for the first time last Wednesday over a nation-wide radio broadcast from New York. On the same day the march was heard by European radio listeners from London performed by the band of His Majesty's Royal Grenadier Guards.

Sousa has written marches since 1876, including official marches for all of the large city expositions in America and some in Europe.

Metropolitan Opera Choral School in New York Concert

The Metropolitan Opera Choral School, Edoardo Petri, director, will give its first public concert at the Engineering Auditorium, New York, on February 21. Last season the organization made an appearance at the Casa Italiana, Columbia University, which was attended by Otto H. Kahn and other prominent people. The excellent results of this semi-private hearing were responsible for the coming concert which is given with the permission of Mr. Gatti-Casazza.

COMMUNITY CONCERT PLAN GIVING SATISFACTION, SAYS WARD FRENCH

General Manager of Community Concerts Corporation, Returning from First Trip of New Year, Found Audiences and Enthusiasm Increasing

Ward French, general manager of the Community Concerts Corporation, just returned from the first trip of 1932 through the central West, made during the last two

weeks developing the audience-organizing plan," said Mr. French, "I have never experienced a year when the artists have given such complete satisfaction as during this present season. Most cities report the best series of concerts they have ever had. I think the business depression makes people more music-conscious.

"The Canadian Community Concert organization is flourishing. Canadian Community Concert headquarters are in Toronto, and Katherine Whetham, who is well-known throughout Canadian musical circles, is Canadian manager.

"London, Ontario, one of the large cities of the province, has just completed its first membership campaign with 1300 members.

"The Community Concert plan has had a most remarkable growth over the past year, practically tripling the number of cities affiliated with this movement in a twelve-months period. The growth of popularity of the Community Concert plan is due to the fact that the Community Concert Service, the central organization through which all Community Concert Associations are affiliated, is right back of every city at all times with every service resource at its command. A highly competent organization director is always at hand in every city when needed, working side by side with the local committee. This outside help and direction solves many local problems easily and smoothly.

"The matter of artist selection under the Community Concert Association plan is both simple and satisfactory at all times. With a great combined list of the five leading managements of the world before them, all representing standard values in the artistic world, committees can sit down and select their concerts with the greatest freedom; in fact many cities select their attractions by mail. Standard values make this possible."



WARD FRENCH,

General Manager of the Community Concerts Corporation.

weeks, said that he found that the Community Concert Association plan was giving satisfaction everywhere and filling an important place in the life of every city visited.

"During the last ten years that I have

Hollywood Off the "Gold Standard"

(Continued from page 5)

able for composers, singers, instrumentalists, choristers, copyists, et al. In fact, it is from the musicians in Hollywood that the chorus of the doleful and disappointed is recruited. And there is little hope for improvement of this situation. The efficiency experts of Wall Street are adding up and down the columns of cost-accounting sheets and do a great deal of subtracting. Music being used often only as a curtain-raiser and spasmodically in the course of the films, musicians of every order are among the "subtracted." Wall Street knows only one tune, the jingle of the Dollar, and the bankers propose to make the piper play full time, when they do call the tune. This is not to imply that the sound-films are going off music, but they are going off the gold-standard for a good many theme-song writers, some of whom had to have musical secretaries, because they could only whistle the tune or had only one finger piano technic.

Times are not past when a man will receive a fee, which puts one thousand dollars into his pocket for every minute of music echoed from the finished film. Of course, he may have put in weeks and even months of waiting, preparing, composing and altering in keeping with script changes. But it is reasonable to assume that such cases are rare.

There is a possibility of several of the largest studios discontinuing entirely their respective music departments, where a good-sized staff often is idle, yet on the payroll, waiting until scenarios, sets, actors, directors are brought to such homogeneous working-order that composers can begin to time their contributions to the revolutions of camera handles. Composers, experts in orchestration, music librarians, copyists are dreading the day, when super-efficiency will give birth to a central composition bureau, where a relatively small staff will be kept busy all the time, inventing and fitting music for those several studios who share the expenses for such central music-bureau.

Assuredly the eastern or mid-western musician, coming west, lured by Hollywood the golden, is ill-advised. The number of jobs for orchestra players in the studios has dwindled so that the musicians' union has passed a ruling which prevents individual musicians from playing more than one day or night recording engagement. But even this fair distribution of jobs, while spreading salaries over more pocketbooks, has not relieved the lack of bookings. The only silver-lining in the cloudy heavens is a tendency of the bigger picture houses to a return tendency of prologues and larger orchestras for concert and variety purposes.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
BUSH CONSERVATORY
839 North Dearborn St. Chicago

LOUISE BERNHARDT
Mezzo-Contralto
Chicago Civic Opera Company

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address
Mrs. Devries: Congress Hotel, Har. 3800
Mr. Devries: Chicago Musical College.

DR. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

JOHN DWIGHT **SAMPLE** FANNIE COLE
Tenor ART OF SINGING Soprano
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDWARD COLLINS
Pianist—Composer—Conductor
64 East Van Buren St., Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO
Management: Maude N. Res
243 So. Wabash Avenue, Chicago

Edith MANSFIELD
Soprano
Exclusive Direction Jessie B. Hall
610 Fine Arts Bldg. Chicago, Ill.

BUY IN YOUR HOME TOWN
When You Want
Anything in Music
REMEMBER YOUR HOME DEALER

Lotte Lehmann Returns to Chicago Opera in Lohengrin

Rene Maison in Title Role—Capacity Audience Hears Parsifal—Coe Glade Sings in Cavalleria—Formichi Featured as Tonio in Pagliacci—Other Operas Repeated

PARSIFAL, JANUARY 10 (MATINEE)

CHICAGO.—The second and last performance of Wagner's Parsifal packed our vast auditorium of 3,472 seats to its capacity. Herbert Witherspoon has shown in his first season as artistic director of the Chicago Civic Opera Company that he understands the pulse of the American public. He had the discernment to include in the repertoire of the company for this season The Magic Flute and Parsifal. Strangely enough, the Mozart and Wagner operas were the only two (outside of Tosca, which opened the season) heard by sold out houses. It is a credit to Chicago that such operas as The Magic Flute and Parsifal draw here.

MIGNON, JANUARY 11

A repetition of Ambroise Thomas' tuneful Mignon brought the same protagonists heard previously including Coe Glade, Margherita Salvi, Tito Schipa and Vanni-Marcoux.

DOUBLE BILL, JANUARY 12

There was only one change in the cast of Cavalleria. Due to the indisposition of Louise Bernhardt the role of Lola was sung by Coe Glade, who took the opportunity to win another success in a role in which we had not heard her. The regularity of the successes this young American girl has achieved indicate industry.

In Pagliacci, which followed, the cast was

identical to the one heard before with the exception that Cesare Formichi was billed in the role of Tonio. The highest point in the performance was reached at its beginning in the Prologue. It was admirably sung and roused the public to well justified enthusiasm. Formichi's voluminous voice is velvety in quality and is used with consummate artistry by its happy possessor.

LOHENGGRIN, JANUARY 13

Lotte Lehmann made her first appearance this season as Elsa in Wagner's Lohengrin and through her beautiful singing and no less effective acting scored one of the most pronounced successes of the year. Miss Lehmann is a consummate artist and it is no exaggeration to state that her Elsa is the best that we have heard in Chicago since 1910, the year in which the Chicago Opera Company was inaugurated. Her voice is even more beautiful than when last heard here. It has a silvery quality most ingratiating to the ear. The cast as a whole was homogeneously fine. Rene Maison, the Belgian tenor, has never sung Lohengrin with



CESARE FORMICHI
as Tonio in Pagliacci

such telling accent as on this occasion. He adds by his presence to the action on the stage and as we consider Miss Lehmann an ideal Elsa, we likewise find the Lohengrin of Maison a masterly interpretation.

Hans Hermann Nissen pictured a new Telramund and we liked his conception of the part. Nissen is noble in his singing as well as in his acting.

Maria Olszewska as Ortrud made us carry away an unforgettable impression of a beautiful woman, a fine singer and an uncommonly clever actress.

Eduard Habich was satisfactory as the King's Herald. King Henry has an excellent interpreter in Alexander Kipnis. He sang with artistry, dignity and beauty of tone.

The performance had a most poetic reading under the able and efficient baton of Egon Pollak. The prelude was one of the big moments in the presentation and to Pollak unreservedly goes admiration for giving proper support to the singers, none of whom could complain of being overshadowed by the orchestra. The chorus surpassed itself. Mention should be made of excellent groupings arranged by the stage director, Dr. Otto Erhardt.

LA BOHEME, JANUARY 14

Boheme was repeated with the same cast heard previously.

AIDA, JANUARY 15

Aida was given with a stellar cast and a large part of the audience was made up of the delegates of the Civic Concert Association, the guests of Dema Harshbarger, who sold out the house completely. The singers were on their toes, so to speak, as they knew that a good appearance in opera might get them concert engagements. Thus, the performance moved with alacrity and effectiveness.

LA GIOCONDA, JANUARY 16 (MATINEE)

With the same performers heard recently, La Gioconda had another hearing.

THE BARBER OF SEVILLE, JANUARY 16 (EVENING)

The Barber is a good opera to be given on a popular night. Saturday night opera-goers like light opera even though they are often served with operas that are classified as heavy.

RENE DEVRIES.

HAROLD BRANCH

MARJORIE TRUELOVE—Pianist
ALLISON MAC KOWN—Cellist

FLORENCE LEFFERT

SOPRANO

CONCERTS—RECITALS—OPERAS

Exclusive Management:
Annie Friedberg
Fisk Building, New York City

ALBERTO WILLIAMS

MODERN PIECES FOR CHILDREN (Piano, Op. 89)

Walking Two by Two—School-boy's Song—The Penguin's Lullaby—Glimmering Lights in the Wood—Antaretic Nocturne—Little Soldiers of Lead—Prayer to Saint Therese of the Infant Jesus—Punch at Ease.

Five Argentine Dances—Milongas (Piano)

Editor: Henry Lemoine and Co., Paris, 17 rue Pigalle.
On sale in America, Elcan Vogel, Philadelphia, Pa.

Six Pieces for Piano

CHARLES HACKETT

TENOR—Chicago Opera

Management:
CIVIC CONCERT
SERVICE, Inc.
Dema E. Harshbarger, Pres.
20 Wacker Drive
Chicago, Ill.

IRENE WILLIAMS

Prima Donna Soprano

Opera—Oratorio—Concert

Address all communications to 15 West 74th St., New York



©G. Mollard Kessler

MALATESTA

Baritone, Metropolitan Opera Company
VOICE PLACING—COACHING—OPERA—CONCERT
Studio: 212 West 91st Street, New York City
Telephone: Riverside 9-3586

ALBERTO JONAS

19 W. 85th St. New York
Phone ENdicott 2-2094

Celebrated Spanish Piano Virtuoso and Teacher

ARTURO VITA

Voice Placement—Opera Coach
Studio 205 West 57th Street, New York
Tel. Circle 7-5420

KATHARINE IVES

CONCERT PIANIST

Management: Paul Berthoud, 119 W. 57th St., N. Y.

Mildred Carner Johnson

CONTRALTO

18 W. 69th St., New York Tel. ENdicott 2-7938

WINDHEIM

TENOR—Metropolitan, Ravinia, San Francisco,
Los Angeles Operas

VICTOR PRAHL

BARITONE

STUDIOS: 28 JONES STREET, NEW YORK
14 RUE VINCENNI, PARIS
New York Phone—Spring 7-1985

LYONS

SOPRANO — Address c/o Musical Courier,
113 West 57th Street, New York

SALVATORE POLITO

Specialist in Portraiture
STUDIO: 148 WEST 57TH STREET, NEW YORK
Phone Circle 7-2992

CARL BUSCH

Cantata "The Hunter's Horn"
For Baritone, 3 Horns, Woman's Chorus and Piano
H. T. FITZSIMONS, Publ.,
509 S. Wabash Ave., Chicago, Ill.

MISCHA ELMAN

World renowned
violinist

Management:
Metropolitan Musical
Bureau

Division Columbia Concerts
Corporation of Columbia
Broadcasting System

113 West 57th Street,
N. Y. City
Steinway Piano



OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALLIA CURCI



SCHIPA



RETHBERG



TIBBETT



MENUHIN

MANAGEMENT

Evans and Salter

113 WEST 57th ST., N. Y.

Division Columbia Concerts Corporation
of Columbia Broadcasting System

EUROPEAN

Prof. Carl Flesch

Teacher in Berlin, Passaustr. 18: Oct.-March, in Baden-Baden, Kaiser Wilhelmstr. 23: April-Sept. Inquiries: Secretariat Prof. Carl Flesch, Baden-Baden, Germany.

LOUIS BACHNER

Teacher of Sigrid Onégin, Heinrich Schliemann, Parisstr. 39 Berlin, Germany

AUGUSTUS MILNER

VOICE PRODUCTION AND INTERPRETATION
Wigmore Hall Studios London, W. 1

MALATESTA

VOICE PRODUCTION
MILAN PIAZZA GRANDE 2

JOHN HEATH

Pianist
Studio: 45ter rue des Arcades, PARIS, May until January, Villa Nocturne, Blvd. de Trianon, Monte Carlo, January until May

THERESE SCHNABEL

CONTRALTO Teacher of Singing
Specialist in the Interpretation of Lieder
Berlin-Charlottenburg, Germany, Wielandstr. 14.

RENATO BELLINI

COMPOSER-COACH
Address: MILAN—Via Ariosto 29

FRANCESCO MERLI

TENOR—METROPOLITAN OPERA
Columbia Records

COENRAAD V. BOS

ACCOMPANIST—COACHING
Ruedesheimer Platz 10, Berlin, Germany

IVOR NEWTON

ACCOMPANIST COACH
Associated as accompanist with Chailapin, Tetrazzini, Calre, Melbo, Gerhardt, Claire Dux, Matzenauer, D'Alvarez, Richard Crooks, John Charles Thomas, Ysaie, Morini and Casali.

Studio: 93 CORNWALL GARDENS, LONDON, S.W. 7, ENGLAND

PAMPANINI

Soprano—Chicago Civic Opera
Columbia Records

OLIV MAINE

VOCAL ANALYST
6 avenue Sully-Prudhomme
Paris 7me, France

L. PAGLIUCCI

Soprano Leggera
N La Scala, San Carlo (Naples), Casino (Monte Carlo), Liseo (Barcelona).

Address: 15 Via A. Saffi, Milan

GRACE FISHER

Lyric Soprano
Now Singing in Italy
Address—Agency Ferone, Milan

WOODHOUSE

PIANO SCHOOL
LONDON 19 Wigmore St., W. 1

RUTH FORD

Mezzo-Soprano
OPERA — CONCERTS
Now Singing in Italy

Giuseppe BENTONELLI

American Tenor
Now Singing in Leading Italian Opera Houses
Management—P. ECCIONI, E. FERONE, MILAN
Columbia Records

HAROLD STERN

Baritone
VOICE PRODUCTION: INTERPRETATION OF LIEDER
Studio: 39, Maresfield Gardens, London, N. W. 3

CATHY JARBORO

SOPRANO
Concert—Opera
Now Singing in Italy

BUY IN YOUR HOME TOWN

When You Want
ANYTHING IN MUSIC

REMEMBER YOUR HOME
DEALER

Vienna

(Continued from page 5)

any cost. They will accept it only from firstclass purveyors.

SOME GOOD CONCERTS DRAW

On the other hand, the really important big concerts were sold out in every case. Furtwängler, conducting the Messiah, had an overflowing hall two nights in succession and might have continued so for a week. The fourth Philharmonic concert, with Mahler's third symphony conducted by Clemens Krauss, had the *Austerkauf* sign up also for two days in succession. The Bruno Walter concerts, the Konzertverein series under Reichwein, and Mahler's Eighth under Heger's direction, formed a series of sold-out performances.

AND SOME DO NOT

But what about Casals and Morini, Vienna's native favorite? And Dusolina Giamini, often heard here and fervently admired? They had good audiences but far from the capacity kind. High prices, such as Vienna in the present circumstances is simply unable to pay, can be the only explanation.

The Vienna Opera has recognized that problem and has looked for a remedy in good time. Prices have been considerably cut since January 1, and previous experiments in that direction applied to certain single nights, have proved the policy right. To make the reduction possible the singers' fees had to be cut accordingly. The much discussed "Staatsoper bill," passed by the Austrian parliament, brutal though it may seem, has achieved the desired end. All but three artists have submitted to the inevitable. Maria Németh, Alfred Piccaver and Wilhelm Rhode so far refuse to remain in the fold. They still strike for higher wages (a strange expression in connection with artists, by the way), but it is hoped that they will come to terms and their valuable services remain at the disposal of the house which made them famous.

A NEW TENOR

With economy as his watchword Clemens Krauss is continuing the promised series of intervallic revivals at the Staatsoper. Julius Bittner's opera, *Der Musikant*, drawn from Austrian popular life, was brought back after a long absence; it has preserved its musical charm as well as its poetic and dramatic qualities, even in this period of "objectiveness." Richard Mayr was again the hero of the performance with his broad humor and big, human personality, and Adela Kern excelled with her brilliant coloratura. Luise Helletsgruber, Josef Kalenberg and Karl Hammes were the others in the cast.

A real winner among Krauss revivals was that of Tchaikovsky's *Pique Dame*, with Krauss himself at the desk and Lothar Wallerstein as the imaginative stage director. Margit Angerer (alternating with Eva Hadrabova), Gertrude Rünger, Alfred Jerger and Josef Manowarda were the chief singers. The real king of the production, however, was Franz Völker. He is the tenor from Frankfurt whom Krauss discovered in a bank and made a leading member of the Frankfurt Opera. In Vienna Völker's beginnings were difficult owing to over-publicity and a resulting aloofness of public and press. But Krauss remained firm in his belief in his singer, and in the role of Hermann in *Pique Dame*, Völker has now achieved a double triumph; one for himself and one for Clemens Krauss, his prophet. Völker is a German tenor who can sing and is also an intelligent actor. His Hermann was a strong electrifying portrayal and a marvellous vocal feat.

VOLKSOPER REDIVIVUS

The Volksoper is back in the field playing on a sharing basis under the directorship of young Leo Kraus. Offenbach's *Duchess of Gerolstein* was the opening piece, and achieved a fair success. It was followed by Beethoven's *Fidelio* produced with moderate means and largely provincial singers, and failed for obvious reasons. Here too as in the concert field, the secret of success is to give first-rate productions at low prices. Low prices alone will not do the trick. After the *Fidelio* venture, the Volksoper fell back upon a comic opera with an Oriental plot, called *Fatme*, the music for which was compiled by Dr. Benno Bardi from melodies of Friedrich von Flotow. The now popular recipe of creating "posthumous" operas of the dead masters was cleverly followed in this instance and *Fatme* promises to be a lasting success.

DANCING DOINGS

The post-war wave of popularity enjoyed by the art of dancing has visibly diminished, or at least Dance has been reduced to its legitimate place in the artistic scheme of Central Europe. Time was when numberless dance recitals by often amateurish young ladies and gentlemen were sure of a full house under the new vogue of the terpsichorean art. Now it requires a big

*Since this was written Maria Németh and Alfred Piccaver have been dismissed. Wilhelm Rhode accepted the new terms.

name and a great artist to attract public attention. Harald Kreutzberg and Yvonne Georgi, of course, are always sure of an intensely interested public here. The couple was tumultuously welcomed again in their program which was largely that offered on their American tours. Ronny Johansson, the piquant Swedish danseuse, returned after a long absence, bringing with her all her old gifts of humor, wit and parody, and a new emotional quality besides. With Ellinor Tordis, Vienna's own dancer, emotionalism and a deep seriousness were always uppermost. She is a dancer in a minor key, and as such always deeply moving.

PIANISTIC AMAZONS

"Pupils' recitals" are something always regarded with a mixture of admiration and awe. In the case of Mme. Hedwig Rosenthal Kanner at least, awe gave way to astonishment. This brilliant pianist, writer and pedagogue seems about to create a new school of virtuosos in Vienna. Robert Goldsand is one of her products, and Földi Mildner (who created a furore in Berlin last spring and will soon be heard in America) is another. That Mme. Rosenthal Kanner has other Goldsands and Mildners up her sleeve was forcibly shown at a concert given by her Master Class. It was decidedly not a pupils' recital; every one of the players was a master in the making. Therese Tröster is full-fledged already, and so is Rosalind Kaplan who represents the American element in Mme. Rosenthal's international galaxy. Daisy Guth, a seven-year-old Viennese imp, created a stir with her playing of Mozart's Coronation Concerto. The program ranged from Mozart to Stravinsky, Prokofiev, Ravel and Korngold—which is in itself rather unique for a pupils' recital. Mme. Rosenthal, the congenial wife of the great Moriz, is making pianistic history in Vienna.

PAUL BECHERT.

Detroit Hears All-Wagner and Strauss-Tschaikowsky Concerts

DETROIT, MICH.—Ossip Gabrilowitsch presented the Detroit Symphony Orchestra in an all-Wagner program on New Year's Eve. A heavy downpour of rain failed to dampen the spirits of conductor, players or audience, and Mr. Gabrilowitsch led his men in interpretations which stirred their hearers to enthusiastic applause. The Faust overture opened the program, followed by the Flying Dutchman overture, the Magic Fire music from *Die Walküre*, excerpts from *Goetterdämmerung* and the prelude to *Parsifal*. The Love-Death from *Tristan* and *Isolde* was the concluding number. Owing to the holiday, this program was repeated on January 2.

The following week, in the absence of Mr. Gabrilowitsch, Victor Kolar headed the orchestra in a program consisting of Richard Strauss' *Don Quixote* and Tchaikowsky's first symphony. The former work gave opportunity for fine solo work to Georges Miquelle, first cellist, and Valbert P. Coffey, who heads the viola section. Both were warmly applauded, and Mr. Kolar and the orchestra were likewise rewarded for a consistently excellent performance.

Vreeland to Sing with New York Philharmonic

Jeannette Vreeland is to appear again this season with the New York Philharmonic, singing Krenek's *Triumph of Sensitiveness* on February 4, 5 and 6. Other February engagements for the soprano include a joint recital with Alfred Wallenstein, February 8, on the Community Concert Course in Wilmington, Del., and concerts in Bridgeport, Conn., and Warren, Pa.

Muriel Brunskill Returning to America

Muriel Brunskill, English contralto, who came to America last spring as special guest soloist for the Cincinnati Music Festival, is returning the end of January and will open her tour in Nova Scotia on February 1. Later she will sing with the Chicago Symphony Orchestra, Frederick Stock, conducting, and will make her first appearance in New York in a recital program in February.

Zeckwer-Hahn Philadelphia Musical Academy Notes

The Zeckwer-Hahn Philadelphia Musical Academy, Philadelphia, Pa., opens its second semester on February 8. There will be new theory classes under Dr. H. Alexander Matthews. On January 27 Alexandre Barjansky, cellist, gives a recital at the Zeckwer-Hahn Academy, assisted by a string quartet. Roger Williams Falls, pupil of Leo Ornstein, gave a piano recital there, January 20.

\$3,000 for Needy Musicians

The Musicians' Emergency Aid (New York) (Walter Damrosch, chairman) has so far turned over \$3,000 to the Musicians' Foundation and altogether will donate to that fund the first \$5,000 collected in the contemplated drive for \$300,000.

Foreign News in Brief

(Continued from page 23)

veiled on the house where Herbeck was born, Fleischmarkt No. 4. The tablet is a joint contribution of the Staatsoper, the Gesellschaft der Musikfreunde, the Singverein chorus and the Wiener Männer Gesang Verein.

Nemeth in Prague

PRAGUE.—One of the outstanding events of the musical season in this city was the performance of Verdi's Requiem, conducted by Bruno Walter, to celebrate the 100th anniversary of the foundation of the Czech Philharmonic Orchestra. For the soprano part Bruno Walter had specially requested the engagement of Marie Nemeth, the Vienna Opera soprano (who had sung the part with Walter in Vienna last season). Mme. Nemeth had an imposing success.

R. P.

Gets New President

VIENNA.—Prof. Alexander Wunderer has retired from his long-held position as president of the Vienna Philharmonic Orchestras and has been succeeded by Professor Salander.

R. P.

Guest Conductors

VIENNA.—The oft-announced engagement of Egon Pollak as conductor of the Vienna Opera has definitely failed because the government is unable to pay Pollak's fee. Instead, two guest conductors will appear at the Staatsoper during January and February, namely, Josef Krips, the young Viennese at present first conductor at Karlsruhe and who will lead a revival of Strauss' *Gipsy Baron*; and Arturo Lucon, the Italian, conductor of the *stagione* of Italian singers in Vienna and Salzburg, who will do a revival of *Aida*.

P. B.

A Haydn Talkie

VIENNA.—In connection with the forthcoming Haydn jubilee, a talking picture is to be made in which Haydn is to be the central figure. The picture will be done under the auspices of the provincial government of the Burgenland, the Austrian province where Haydn lived. The music will be compiled largely from unknown compositions of Haydn, by Edmund Eysler, Viennese operetta composer.

P.

Schuett 75 Years Old

MERANO (ITALY).—Eduard Schuett, Austrian composer of innumerable popular piano compositions, who has been making his home here for the past few years, celebrated his seventy-fifth birthday and was the recipient of many honors.

R. P.

President of Bruckner Society

VIENNA.—Dr. Karl Muck has been elected honorary president of the International Bruckner Society, succeeding the late Franz Schalk. Dr. Muck is one of the few remaining personal friends and pupils of Anton Bruckner.

B.

Posthumous Honors

VIENNA.—The city of Vienna had offered to Franz Schalk's widow a "grave of honor" for the late conductor, in the Central Cemetery of Vienna. Mrs. Schalk declined the compliment and has decided that Schalk's body should remain interred at Reichenau, where the conductor died and where he was buried last summer.

B.

Requiem with Saxophone

SALZBURG.—The sounds of a saxophone heard in the venerable old cathedral of Salzburg (the scene of Max Reinhardt's annual *Everyman* production) was the great surprise of a new German Requiem which on this occasion received its first performance anywhere. The composer is Richard Düringer who employs for his work a unique orchestra without violins but with ample use of saxophone and organ.

R. P.

Conductor and Composer

VIENNA.—Robert Heger has just returned from his three weeks' season as conductor of the Scottish Orchestra in Glasgow, where he has had his fourth consecutive engagement. In January, Heger goes to Great Britain for guest appearances with the Hallé Orchestra. At Glasgow, he conducted the world premiere of his new symphonic composition, called *Verdi Variations*, based on a theme from *Un Ballo in Maschera*, which had a warm success.

B.

Pouishnoff Now British

LONDON.—Pouishnoff, Russian pianist, has just been granted British citizenship. He has been touring this season in Scotland and the Channel Isles and was also engaged as soloist with the British Broadcasting Company's orchestra for one of the special Sunday evening symphony concerts under the direction of Dr. Adrian Boult. The new Britisher will make his last appearance in London this season in a recital at the Palladium under the auspices of the National Sunday League.

G. C.

A Philharmonic Tour

BERLIN.—The Berlin Philharmonic Orchestra, under the leadership of Wilhelm Furtwängler, will go on a tour this month that will take them through the Rhineland, Belgium, Holland and England.

T.

Gunnar Johansen Soloist With San Francisco Orchestra Civic Opera Comique Company Launched—Casiglia to Give Opera—Other News

SAN FRANCISCO, CAL.—After an absence of several months, during which time he played in the principal cities of Europe, Gunnar Johansen, pianist, returned to San Francisco and made his first appearance of the season as soloist with the San Francisco Symphony Orchestra, under the direction of Basil Cameron at the pair of concerts on January 8 and 10. Mr. Johansen played Saint-Saëns' concerto in G minor. Johansen is an admirable artist much greater than the concerto he played, which is a superficial and commonplace affair, and whose only merit is to furnish the pianist in its bravura passages with an opportunity to exhibit his technic. Perhaps more thoroughly equipped than most of his contemporaries to present this concerto in an authoritative manner, Johansen brought to its interpretation an appreciation of Saint-Saëns' style that transformed the work into one of extreme delicacy, grace, and elegance. While Mr. Johansen made his instrument at all times a member of the orchestra, always subordinate to the musical effect, he neglected any of the tricks and manners of virtuosity. The astounding facility and unusual amount of sympathy and brilliancy with which Johansen played brought him a genuine ovation.

In his conducting of Dvorak's Carnival overture and Brahms' first symphony, Mr. Cameron once more impressed his public as a master of the baton. A true servant of his art, he is more concerned about drawing attention to the music than to his own personal interest in it. Mr. Cameron's readings reveal a romantic nature and a sharp intelligence. Quiet and distinguished, Cameron stands, a mixture of impulse and control. The approval which greeted his offerings was overwhelming.

BEM-SHORE-BEM CONCERT DELIGHTS

In the second of their evenings of chamber music in Scottish Rite Hall, The Bem-Shorr-Bem Trio, which consists of Eugenia Bem, violin; Lev Shorr, piano, and Stanislaus Bem, cello, assisted by Nathan Firestone, viola, delighted a large and discriminating audience. Three composers only—Pizzetti, Handel and Brahms—were represented on the program. The playing of the organization expressed the acme of perfect-

tion in tone-blending and refinement of technic and style.

CIVIC OPERA COMIQUE FORMED

With the filing of its incorporation papers with the Secretary of State in Sacramento, Cal., and the appointment of Carl T. Nunan as president and general manager, the Civic Opera Comique launched its campaign to bring light and comic opera back to San Francisco as a permanent institution. The Civic Opera Comique will operate as a non-profit organization and its purpose will be to foster the presentation of light and comic operas and to provide a medium of employment for artists of exceptional musical and histrionic worth. Resident artists will be used as principals and in the ensemble. Selection of the personnel will begin shortly.

NATHAN ABAS RESIGNS AS CONCERT MASTER OF SYMPHONY

Because his activities as first violinist of the Abas String Quartet over the radio and as a violin pedagogue make such strenuous demands upon him, Nathan Abas has resigned his position as concert-master of the San Francisco Symphony Orchestra. His successor will be named within the next week or two. In accepting Abas' resignation, J. B. Levison, president of the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, issued a public statement expressing his regret over Abas' decision, stating that the orchestra loses a valuable musician, one who filled his post faithfully and well. Similar sentiments were expressed also by Issay Dobrowen and Basil Cameron, conductors of the symphony.

CASIGLIA TO GIVE OPERA

Arthur Casiglia, director-general of the Pacific Opera Company, announces he will give a season of four operas at the Tivoli early in April. Ettore Patrizi, publisher of a local Italian newspaper and long identified with music interest in this community, is president of the organization under which Casiglia will give his season. The company is made up of resident artists.

C. H. A.

Ann Arbor Concert Schedule Announced

Concert attractions for the after-holiday season at the University of Michigan, Ann Arbor, Mich., include Louise Nelson, pianist; Allen Bacon, organist; the Don Cossack Russian Chorus, and Arthur Poister, organist, who have already appeared. The University Symphony Orchestra, David E. Matern, conductor, will be presented January 24; the Detroit Symphony Orchestra, Dr. Rudolf Siegel, guest conductor, January 25; Dr. Sigfrid Karg-Elert, guest organist, January 27; Mabel Ross Rhead, pianist, January 31; Yehudi Menuhin, violinist, February 4; School of Music Trio (Hanns Pick, cellist, Wassily Besekirsky, violinist, Joseph Brinkman, pianist), February 7; Warren Allen, guest organist, February 10; Thelma Lewis, soprano, February 14; Percy Grainger, pianist, February 19; Wassily Besekirsky, violinist, and Mabel Ross Rhead, pianist, February 21; University Symphony Orchestra, February 25; Joseph Brinkman, pianist, February 28; Charlotte Lockwood, guest organist, March 2; Louise Cuyler, violinist, and Maud Okkelberg, pianist, March 6; Rosa Ponselle, soprano, March 7; Joseph Brinkman, pianist, and Hanns Pick, cellist, March 13; University Symphony Orchestra, April 3; Nell B. Stockwell, pianist, April 24; Palmer Christian, organist, in recital every Wednesday at the Hill Auditorium unless otherwise announced. The thirty-ninth annual May Festival, as previously announced, takes place on May 18, 19, 20 and 21.

Montana Cities Adopt Community Concert Plan

During the year of 1932 a number of Montana cities will enjoy Community Concert Courses. They include Billings, Butte, Great Falls and Helena. Kathryn Meisle opened the series in Billings on January 5. E. Robert Schmitz and the Don Cossack Russian Male Chorus head the list in Butte, and the London Strong Quartet is to be an attraction in the Great Falls Course, together with E. Robert Schmitz. Helena is to hear the Hart House String Quartet and Nelson Eddy this season.

Contest for Child Singers

Rosa Ponselle, Lily Pons and Fannie Hurst will be members of a committee of judges in a contest to determine the best child voice in New York. One hundred and fifty children from New York City and suburbs

have entered the contest. Preliminary try-outs will precede the finals which will take place on January 30 at Ampico Hall, New York. The entire list of judges follows:

Rosa Ponselle, Lily Pons, Wilfred Peltier, Dr. Hanns Niedecken-Gebhard, Fannie Hurst, S. L. Rothafel (Rox), Leopold Godowsky, Romano Romani, Leonard Lieb-ling, Duchess de Richelieu, Berthold Neuer, Victor Harris, F. H. B. Byrne, Harry Rowe Shelley, and Fitzhugh W. Haensel.

Yale School of Music Sponsors Chamber Concerts

The Yale School of Music, New Haven, Conn., is offering a series of four chamber music concerts. The first of these took place recently, and presented Mozart's G minor quintet played by Hildegarde Donaldson, Romeo Tata, Harry Berman, Hugo Kortschak and Emmeran Stoeber. This was followed by two rhapsodies for oboe, viola and piano by Charles Martin Loeffler, played by Carlos Mullinix, Hugo Kortschak and Bruce Simonds. The final number was the Bach D minor concerto for piano and strings played by Ellsworth Grumman and a small string orchestra, recruited from the students of the school and conducted by Richard Donovan.

The succeeding programs offer familiar and unfamiliar excerpts from chamber music literature, including quartets by Beethoven and Debussy; the Forellen Quintet of Schubert; the d'Indy violin and piano sonata; the Brahms quintet, and the Chausson concerto for violin and piano which will be played by Hildegarde Donaldson and Bruce Simonds.

Robert Braun Directs Messiah Performance

Robert Braun, director of the Robert Braun School of Music, Pottsville, Pa., and associated schools, recently directed a chorus of 250 in a performance of Handel's Messiah. The soloists were: Elizabeth G. Meikrantz, soprano; Mrs. John Farne, contralto; J. Lewis Roberts, tenor; and Robert Gelft, bass. An orchestra of seventy furnished the accompaniment. A review of the event in a Pottsville newspaper says: "Mr. Braun had a triumphal night as a conductor. At no time was there any hesitancy of response to his baton. There was a continuity to the performance that unwound the story of the Messiah in a most interesting manner. The full strength of the chorus was demonstrated on two occasions in a capella singing and the orchestra showed fine tonal quality."

RENÉ MAISON

BELGIAN TENOR—CHICAGO CIVIC OPERA COMPANY

Available for Concerts, Recitals and Festivals

Exclusive Management: Annie Friedberg, Fisk Building, New York
Victor Records



VAN YORX

THEO.—TENOR

Member of the American Academy of Teachers of Singing.

Studios: 4 West 40th Street, New York
Opposite Public Library Tel. PEenn. 6-4792

ADOLFO BETTI

ADDRESS: HOTEL ANSONIA, NEW YORK CITY

ROSA PONSELLE

Metropolitan
Musical Bureau
113 West 57th St.,
New York City
Victor Records
Knabe Piano

John McCORMACK

EDWIN SCHNEIDER,
Accompanist

Direction D. F. McSWENNEY

6 East 45th Street

New York

Steinway Piano Used

RUDOLPH GANZ

Management
NBC ARTISTS SERVICE
711 Fifth Ave., New York

Steinway Piano

Dea-Art Recordings Victor Records

Margherita SALVI

Coloratura Soprano—Chicago Civic Opera Company

MANAGEMENT: CIVIC CONCERT SERVICE, INC.

Dema Harshbarger, Pres.

20 No. Wacker Drive, Chicago, Ill.

VANNI-MARCOUX

Chicago Civic Opera Company

DR. WILLIAM C. CARL

Teacher of Organists

Among them are, Cornelius Irving Valentine, Carolyn M. Cramp, Harry Oliver Hirt, Cora Conn Moorehead, Frederic Arthur Mets, Pearl Haug, Helen Reichard, Harry W. Cosgrove, Hubertine Wilke, Sumner Allen Jackson, Robert Mills, Marie Zarina Hicks, Gertrude H. Hale, Robert W. Morse, Mary Hendrix Gillies, Brayton Stark, and many other prominent Organists.

GUILMANT ORGAN SCHOOL

51 Fifth Avenue, New York

Write for
illustrated catalog

Buy From Your Local Music Dealer

WURLITZER

String, Brass,
Reed Percussion
Instruments for
the Orchestra

NEW YORK
120 W. 42d St., bet. 8th & 9th Ave.
CINCINNATI CHICAGO



Club Items

(Continued from page 23)

and instrumentalists), will hold an important audition February 3 at noon. It is hoped at this time to complete the debut program for this season.

American Composers' Concert (American Pen Women)

This concert at the studio of A. A. Anderson, 80 West 40th Street, New York, on the evening of January 14, was given by the National League of American Pen Women. The program included two works which won prizes in the League's 1931 contest. These were *Clothes of Heaven* by M. Wood Hill, winner of the first prize, and *Wings* by Phyllis Fergus, winner of the second prize.

Clothes of Heaven is a setting of words by William-Butler Yeats for speaking voice, violin, viola, oboe and piano. It is in four parts—*Be You Still*, *Clothes of Heaven*, *Imisfrae*, *The Curfew*. The reader was Radiana Pazmor, very dramatic apparently, but this reporter could not understand the words and the spoken voice drowned out the music, so the result was hardly what would be called satisfactory. There was another piece for spoken voice, *Radiance*, by Phyllis Fergus. With those exceptions, and with the exception of a theme and variations by Mrs. H. H. A. Beach, for string quartet and flute, which was conducted by the composer, the evening's offerings consisted entirely of songs. The Lord's Prayer, duet by Josephine Forsythe and a most deeply felt, unusually well made and effective setting; four songs by Pearl Adams (November, Pastoral, The Awakening Morn, Castanets) melodic and skillfully colored music; songs, two by Phyllis Fergus, (*Wings* and *Day-Dreams*); The Tropic Suite by Dorothy Emery (Bali, The Desert Call, Tropic Dawn, New Moon). The participants were Evelyn Randall, soprano, Lucie Harlan Randall, piano, strings and wood, and in the opening duet, the organ.

The impression of the whole was of excellent creative talent and ability to construct compositions of good form and content.

A SMART HOTEL IN ATLANTIC CITY

The ST. CHARLES

On the Boardwalk at New Jersey Avenue

European or American plan. French and German cuisine. Sea water baths. Sun deck. Music room.

No place like Atlantic City to get rid of a cold.

Attractive winter rates.

A stay at the ST. CHARLES—

leading winter resort hotel—

is health insurance!

OPPORTUNITIES

WANTED—A two or three room apartment in hotel or apartment-house. Dining-room service essential. Address "B. V. H." care of Musical Courier, 113 West 57th Street, New York.

PIANOS FOR RENT

THE FAMOUS MATHUSHEK, "Known for Tone," and other Small Uprights and Small Grand. Musicians, Teachers, Piano Students will find splendid instruments in our Rent Stock. Used Small Uprights, \$4 up. Used Small Grand, \$10 up. MATHUSHEK, 14 East 30th St. (near Fifth Ave.), New York.

Moods were met with understanding, and there were suitable depth and emotion. In spite of some difficulties of interpretation, due perhaps to insufficient rehearsing or the acoustic properties of the high roofed auditorium, one felt that the music given was worth while and distinctly a credit to the organization by which it was sponsored. There was a large, distinguished, and pleased audience. F. P.

New York Concerts

(Continued from page 15)

program not played earlier in the concerts so far conducted here currently by that leader).

Possibly the playing of Handel's *Concerto Grosso in G minor*, op. 6, No. 6, found improvement over the previous presentations if for no other reason than the fact that Mr. Walter had become more familiar with the orchestra and it with him. Likewise the publication of Haydn's symphony in B flat. At any rate it would be difficult to imagine more finished performances of these classics. Mr. Walter had the orchestra entirely at his command: there was polish, precision and clarity to everything.

Turning a few pages of musical history Mr. Walter commanded the Berlioz work with as much drama, impetuous fire and imagination as the qualities of classic perfection had been ordained in the more quiet and simple utterances of Handel and Haydn. He gave to Berlioz' temperamental conception a reading which to the ears of this listener could not have been improved upon for vervefulness, the unfurling of orchestral detail, the sonorous perfection of instrumental wealth and, above all, a most remarkable grasp of the dramatic implications of the music: the macabre, the elegiac and the grotesque as well as the sublimely poetic. Here was Berlioz revealed as a contemporary of Byron, Baudelaire, Delacroix, Hugo, Stendhal and the other blazing romantics of his day. Mr. Walter approached his climaxes not with caution but with completely achieved preparatory effectiveness and remarkable timing. He brought out qualities heretofore unsuspected. Most of all he gave us Berlioz and not a modernist's conception.

Genial in bearing throughout the afternoon there is no question that Mr. Walter is deeply pleased with his orchestra and its high musical attainments. His audience revelled in this conductor's readings and tendered him an ovation.

Paul Robeson Synonymous with generous outpouring of voice, depth of feeling, and appropriately musical delivery, is a recital by Paul Robeson, best and best known negro baritone.

Town Hall held a large Sabbath evening audience to hear the artist at his first seasonal American appearance after his recent highly successful tour in Europe.

Robeson's latest program was made up preponderately of negro spirituals and folk-songs, and his performance of them was sheerly inimitable. His sincere interpretations, seemingly artless, in fact embody the finest principles of song singing, for he controls his tones absolutely; shades them with a wealth of color and dynamic gradations; never loses the musical line; and at all times

is imbued with the correct spirit, whether he is voicing warm emotion, dramatic impulse or the simple gaiety of the colored race when it expresses joy in vocalism.

To be fully appreciated Robeson must be heard for mere description does not suffice to define his varied and affecting art, as exemplified in Edward Boatner's arrangements of *Wade in de Water*, and *On ma Journey*; *Water Boy* (repeated), *Ride Up in de Chariot* (repeated) in which Lawrence Brown, the accompanist, sang obbligato voice in the refrain; *All God's Chillun Got Wings* (added as an encore), *Exhortation*, by Will Marion, *I'm Goin' Tell God All My Troubles*; *Pilgrim Song*; and of course, *O! Man River*, sung in Robeson's most vivid vein and wildly acclaimed by the listeners. In all, eight encores were given.

However, it was not only in negro numbers that Robeson shone, for he gave also, and in finished and musically convincing fashion, *Sea Fever*, *John Ireland*; *Light Sinding*; *A Prayer*, *Gambis*; and *Captive*, *Gretchaninoff*. The last named two were done in Russian.

The clear English diction, and the ingratiating and commanding personality of Robeson were other enjoyable highlights of this notable and distinctive recital. Lawrence Brown accompanied in understanding and tasteful manner.

Piano solos were supplied by Erwin Nyireghazi, Hungarian, who made his initial New York appearance quite a few years ago. On this occasion he gave nimble but somewhat formless hearing to *Rhapsody*, B minor, Brahms; a Chopin polonaise; and a Rachmaninoff prelude in G minor. Liszt's *Mephisto Valse* was contributed as an encore.

Frieda Hempel At Town Hall on Sunday afternoon, Frieda Hempel sang a program of arias from operas and songs in German, French and English. There was also a group of Danish, Scotch and Alsatian folksongs, to which she added many encores at the insistence of her large and enthusiastic audience.

Miss Hempel sang with her accustomed vocal finish and intelligence of delivery, particularly in the German Lieder group. Her interpretations were searching, authoritative and musicianly and the artist found correct mood and atmosphere for all her numbers.

She was unusually beautiful to look upon and her gracious personality and fashionable appearance lent pictorial scintillance to the recital. Frank Bibb was the accompanist.

Other Concerts of the Week

Sedalia Singers, Tuesday afternoon, January 12, Town Hall.

Alfred O'Shea, assisted by Christine Gallagher, Tuesday evening, January 12, Town Hall.

Socrate Barozzi and Sandu Albu, violin recital, Friday evening, January 15, Steinway Hall.

Graduate School String Orchestra, Friday evening, January 15, Juilliard Hall.

Avis Bliven Charbonnel, piano recital, Saturday afternoon, January 16, Town Hall.

Inez Lauretano, violin recital, Sunday afternoon, January 17, The Barbizon.

Stewart Baird, baritone-discur, Sunday evening, January 17, Steinway Hall.

Olga Vadina, Russian Gypsy songs, Sunday evening, January 17, Chanin Auditorium.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Arie Abileah	Marguerite Le Mans
Gregor Alexandresco	Augusta Lenska
Alzola Aliga	Eva Leoni
Achille Anelli	Ediana Leoni
William Arkwell	Joseph Lewin
A. D'Orme-Baker	Nana B. Lewis
Mrs. William B. Beach	Marguerite Lichti
Umberto Bernucci	Eva Luminana
Alexander Bevani	Maryann List
Raoul Bialis	Thaddeus Loboyka
George Blumenthal	Gioacchino Lombardo
Serge Borowsky	Harold A. Loring
Zera Bouson	Norma Lutge
Margaret Bovard	Tandy MacKenzie
Stephen Czukar	Eliz A. Major
Francesco Bucca-Fusco	Beleska Malinoff
Herbert A. Burgdorf	Olive Marshall
Lavie Cadornin	Josef Martin
G. Carnison	Riccardo Martin
Nini Carboni	Alfredo Martino
Angelo Carlini	Katherine Metcalf
Olga Carrara	Frederick Miller
C. Versel Chamberlain	Helen C. Moller
Florence Chambers	Paul Moreno
Louis Chartier	Rosalinda Morini
Leonida Coroni	Florence Nelson
Stephen Czukar	Anna Nordstrom-Law
Adele Davis	Ulysses Paquin
Harold De Grosse	Pierre Pelletier
Chev. Gaultier Del'Eveille	A. M. Pergain
Edith De Lys & Jay	Adolfo Pesca
McGrath	Wm. B. Peters
Dora De Phillippi	Arnold Powell
Ragini Devi	Alfred Price Quinn
Maude De Voe	Rita Raymond
Byron S. Dickinson	Anon Razlog
Ernesto Dodds	Forest Redfield
Beatrice Elliott	Vladimir Resnikoff
Lois Ewell	H. E. Reynolds
Borris B. Feibish	Anne Rockefeller
Carl Fishberg	Martin Ross
Miriam Franken	Courty Rossi-Diehl
Carl Friberg	Jean Rouse
Povla Frijah	Ian Rubin
E. A. M. Fulechan	Elizabeth Santangano
George Garner	Ada Sari
Anna A. Garrett	Anna Savina
E. Ray Goetz	Philip Scharf
Alexander Goldberg	S. Scharf
Dorothy Greathouse	Woldemar Schnee
Olga Gulleldige	Marguerite Schuiling
Arthur Hadley	Edith Silance-Smith
Helen Hadley	Leonard C. Snyder
E. A. Haesener	Harrison A. Stevens
Sandor Harmati	Norman Stoneham
John Hartigan	Leo Strokoff
Marjorie Harwood	Marcia Sumelska
Frederick Hellar	B. Sykora
Helen Hermdes	Tofi Trabilise
Russell Blake Howe	Marie Woodman Tufts
Dicie Howell	Emilio Vaccaro
Nelson Hingworth	Alice Verlet
Floyd F. Jones	Oreste Vessella
Victor H. Kasper	Fernando Villa
Marion Knight	Eleanor Von Fichler
Leone Kruse	Pauline Watson
Christine Langenhan	Perla Wolcott
Alberta Lauer	Roland B. Woodin
Hipolito Lazaro	Georges Zaslowsky
Mrs. Z. B. Leary	
George Lehmann	

VIOLIN MASTERY

HARRY KONONOVITCH

Studio: 1265 Walnut Ave., Bronx, N. Y. Tel. JErome 7-892

ARTURO DE FILIPPI

TENOR

Address: 334 West 88th St., New York

Tel.: 8Chayer 4-0859

PAGANUCCI

OPERATIC COACH — ACCOMPANIST

Rembrandt Studios, 152 W. 57th St., New York

(Telephone NEvins 8-3840 for Appointment)

Accredited Musical Courier Correspondents*

Foreign

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

ARGENTINA, S. A.
Buenos Aires: Alice Howe, 539 City Hotel, Calle Bolivar 160.

BELGIUM
Brussels: A. Getteman, 12, rue d'Arenberg.

FRANCE
Monaco and Riviera: Sebastian Jaspard, La Vedetta, Saint Devote, Monaco.

GERMANY
Berlin: Herbert F. Peyser, Kurfürsten-Strasse, 55. Berlin, W.
Cologne: Dr. Elsa Thalheimer, Braunsfeld, Monchauerplatz 9.
Dresden: Elinor Janson, Robert-Kochstrasse 9, Dresden XX, 'phone: 48774.
Frankfurt-on-Main: Hermann Lisemann, Untermain Kai 82.
Hamburg: Edith Weiss-Mann, Isestrasse 81.
Leipzig: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Albert Noelte, Reimorstrasse 19.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
Liverpool: W. J. Bowden, 22 Fern Grove, Sefton Park.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Dr. Aladar Toth, Papnovele 10.

IRISH FREE STATE
Dublin: M. F. Lincan, 37 Wellington Road.

ITALY
Rome: Mario Labroca, Via Icilio 20.
Turin: Guido M. Gatti, Corso Giovanni Lanza 96.

*See first editorial page for list of other representatives

NOVA SCOTIA
Halifax: Frances Foster, 115 Victoria Road.

POLAND
Warsaw: S. Mateusz Gliniski, Kapucynska 13.
Lemberg (Lwów): Alfred Plohn, Legionow 5.

SPAIN
Madrid: Dr. Edgar Istel, Ayala, 144. Madrid IX.
Barcelona: Tomas Orts Climent, Calle de Balmes 88.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Seefeldstrasse 62.

CANADA
Toronto: Arleigh Jean Corbett, 26 Summerhill Gardens.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

Domestic

ALABAMA
Birmingham: Alice Graham, 2135 Highland Ave.

CALIFORNIA
San Francisco: Constance Alexandre, 1865 California St.
Los Angeles: David Bruno Uasher, 6122 Scenic Avenue, Hollywood.

COLORADO
Denver: Gustav Schoettle, 962 South Ogden Street.

FLORIDA
Miami: Annie Ford Wight, Miami Conservatory.

GEORGIA
Atlanta: Joseph F. Farren, 2215 Fairhaven Circle.

KANSAS
Lindsborg: Oscar Lofgren, Bethany College.

KENTUCKY
Louisville: Wm. Bruce Bell, 947 S. Fourth Ave.

LOUISIANA
New Orleans: Otilie Lambert, 2036 Napoleon Ave.

MARYLAND
Baltimore: Emanuel Daniel, 503 St. Paul Place.

MASSACHUSETTS
Boston: Moses Smith, 407 Huntington Ave.

MICHIGAN
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Minneapolis: Earle G. Killeen, University of Minnesota.

MISSOURI
Kansas City: James Powers, 3512 Baltimore St.
St. Louis: Noah Weinstein, 624 Central National Bank Bldg.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Frank L. Gardiner, 837 Revere Ave.

NEW YORK
Binghamton: Maude Southworth Cooke, 175 Chapin St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Robert Sabin, 54 Erion Crescent.
Syracuse: Harold L. Butler, Syracuse University.

NORTH CAROLINA
Chapel Hill: Harold S. Dyer, University of North Carolina.

OHIO
Cincinnati: Marie Dickore, 3325 Burnet Ave.
Cleveland: Rosa H. Widder, 2741 Hampshire Rd.
Akron: Katherine S. Lobach, 145 Melbourne Ave.

OREGON
Portland: John R. Oatman, 713 Couch Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TENNESSEE
Memphis: Mrs. A. Denny du Bose, 217 N. Walden Blvd.

TEXAS
El Paso: Mrs. Hallett Johnson, 514 N. Mesa Ave.
Fort Worth: E. Clyde Whitlock, 1100 W. Gannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Fred L. W. Bennett, 321—6th Avenue.

VIRGINIA
Richmond: John George Harris, 405 N. Shields Ave.

WASHINGTON
Seattle: John Hopper, 710 E. Roy St.

WISCONSIN
Milwaukee: Justin McCarthy, 6716 Wisconsin Ave.

JOSEFIN HARTMAN-VOLLMER
Coach and Accompanist
"The perfect accompanist."—Mme. Schumann-Heink
Studio: 215 W. 75th St., N. Y. Tel: TRafalgar 7-2377

CORLEEN WELLS
Soprano—Soloist Brick Church
Teacher of Voice
Union Theological Seminary, 412 Fifth Ave., New York

ELSA HOTTINGER
LEADING CONTRALTO
Theatre Municipal, Strasbourg, France

L O MONTI-GORSEY
DRAMATIC SOPRANO
RAVANIA OPERA COMPANY
A 911 Kimball Hall Chicago

L I S ANTELLI
SOPRANO
Season 1931-1932 now booking
Address e/o Musical Courier, 113 W. 57th St., N. Y.

VERA NETTE
VOICE TEACHER
NEW YORK COLLEGE OF MUSIC
Vocal Studio: 2178 Broadway, N. Y. SU. 7-9155

M A R I O KINGSBURY-CERATI
VOICE — STAGE TECHNIC — DICTION
Formerly of the Metropolitan Opera Company
N 70 Seventh Ave., New York CHelsea 3-7786

SIGURD NILSSEN
BASSO—Concert—Opera—Recital
Mgt. Harriet S. Pickernell, 119 W. 57th St., N. Y.

DE GREGORIO
Specialist in Voice Culture
Apt. 87, 5th Floor, Hotel Ansonia
W 14th and 13rd St., N. Y. Tel. SU. 7-3300

CATHERINE WIDMANN
COACH — TEACHER OF PIANO
CONCERT ACCOMPANIST
Sherman Square Studios, 149 W. 73rd St., New York
Phone: TRaf. 1-6706

PAUL FOUQUET
CONCERT PIANIST—TEACHER
Studio: 533 Halsey St., Brooklyn, N. Y. Telephone: JEFFerson 3-2637

V. NOLA
Operatic and Concert
Singer—Vocal Teacher
Mr. Nola can train a singer from the primary rudiments of voice culture to the highest pinnacle of perfection. Free Voice Trial. STUDIO 885, STEINWAY HALL, NEW YORK. Tel.: Circle 7-8886 or Stillwell 4-6678

SAMUEL L. CHESLAR
VIOLINIST — TEACHER
Formerly member faculty Beharwaka Conservatory, Berlin
Metropolitan Opera House Studios, (Tuesdays and Fridays) PENn. 6-2424
1795 E. 7th St., Brooklyn, N. Y. ESplanade 5-9479

HAROLD LAND
BARITONE
and
Teacher of Singing
Address Harold Land Mgt., Yonkers, N. Y.

1892 1932
ITHACA COLLEGE
devoted to
Music, Drama and Physical Education
(formerly Ithaca Conservatory)
Degrees Placement Bureau

FRANCIS YOUNG
Teacher of Piano—Specialist in Technique

FREDERIC WARREN
TEACHER OF SINGING
PRIVATE AND CLASS LESSONS
Member of American Academy of Teachers of Singing
169 East 78th St., N. Y. C. Tel.: REgent 4-8226

HATTIE MANN
Soprano
5246 Sheridan Road, Chicago, Ill.

E L S A MOEGLÉ
HARPIST
Care of Lyon & Healy, 512 Steinway Bldg.
A 113 W. 57th St., N. Y. Tel.: WEster 4-3282

JOSEPH OSBORNE
VIOLINIST
Will accept a limited number of pupils for season 1931-1932
Address: 490 Bedford Ave., Brooklyn, N. Y.
Tel.: STAG 2-2957

EDOARDO OLGA G. SACERDOTE
Vocal Studios—489 Kimball Hall, Chicago—School of Opera

ANGELO MATURO
Former coach of Louis Gravenre
VOICE, REPERTOIRE AND OPERATIC COACH
For appointment call Wadsworth 3-0246

RHEA SILBERTA
VOCAL STUDIOS
Coaching, Opera, Concert, Oratorio and Radio
Appointment only: 171 West 71st St., New York
Telephone: ENdicott 2-7737

RUTH COE
Accompanist
Coach
SPECIALIST IN OPERATIC REPERTOIRE
Van Dyck Studio Bldg., 939 Eighth Ave., N. Y. City
Tel: COLUMbus 5-1378 — WASHINGTON Heights 7-3828

GRACE LEONARD
Lyric Soprano
OPERA—RECITAL—ORATORIO
703 Steinway Hall, New York City

ETHEL PYNE
Soprano
CONCERT—RECITAL
Mgt. Mollie Croucher, 119 West 57th St., New York

UNION CONSERVATORY OF MUSIC
SCHOOL OF ACHIEVEMENT
Competent and Well Known Instructors in the Various Branches. BORRIS B. FENISH, Director
784 SARATOGA AVENUE, BROOKLYN, N. Y.

AMERICAN INSTITUTE OF APPLIED MUSIC
Kate S. Chittenden, Dean
R. Huntington Woodman
Theory and Composition
230 West 59th St., New York
Tel. Circle 7-5329

GRANBERRY
PIANO SCHOOL
ARTISTIC PIANO PLAYING
Practical Training Course for Teachers.
BOOKINGS—149 EAST 61ST STREET, NEW YORK

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, Director
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed

Training for Concert
Stage or Teaching
725 Riverside Drive
New York City
Phone EDgecomb 4-8682

NEW YORK COLLEGE OF MUSIC

Fifty-Third Year 114-116 EAST 85th STREET Incorporated 1878
Empowered by law to confer diplomas and the degree Doctor of Music
CARL HEIN Directors AUGUST FRAEMCKE
Thorough training in all branches of music. Piano—A. Fraemcke; Violin—Hans Letz; Cello—Wm. Khann; Voice Culture—Carl Hein; Harp—A. Francis Pinto. Classes in Theory, composition, ear-training, sight-singing, music appreciation, history of music, etc., included in all courses. Department for beginners. Send for Catalogue

The Clebeland Institute of Music
Four Year Degree Courses, Private and Class Lessons
MRS. FRANKLYN B. SANDERS, Director, 2827 Euclid Ave., CLEVELAND, OHIO

LAWRENCE CONSERVATORY of MUSIC
A DEPARTMENT OF LAWRENCE COLLEGE
CARL J. WATERMAN, Dean Appleton, Wisconsin

INSTITUTE OF MUSICAL ART OF THE JUILLIARD SCHOOL OF MUSIC
120 Claremont Avenue New York City
FRANK DAMROSCH, Dean — A school for serious students. All branches. Moderate tuition fees. SPECIAL ANNOUNCEMENT—A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education. Catalogue sent on request.

MARCHESI SINGING ACADEMY
Complete vocal education in all branches and languages.
Advice given by letter on receipt of exact report or personal phonograph record.
Paris: 8 rue du Bois de Boulogne 16
Write for particulars

MASTER INSTITUTE OF THE ROERICH MUSEUM
MUSIC—PAINTING—SCULPTURE—ARCHITECTURE
OPERA CLASS—BALLET—DRAMA—LECTURES
LECTURE COURSE ON ANALYSIS OF POPULAR SYMPHONIES
For Information and Catalogue, address the Office
310 Riverside Drive, N. Y. (Registration Now Open) ACADEMY 2-3860

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
HOWARD HANSON, Director
An Endowed School Offering Complete Education in Music Courses Leading to Degrees and Eastman School Certificate.
For information, address:
ARTHUR H. LARSON, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

OBERLIN CONSERVATORY
Founded in 1865
FOUR YEAR COURSES IN ALL BRANCHES OF MUSIC
BACHELOR'S DEGREE — MASTER'S DEGREE — TEACHER'S CERTIFICATE
Unexcelled cultural and musical advantages. Dormitories. Complete and modern equipment. Limited enrollment.
For catalogue and your book address: FRANK H. SHAW, Director, Oberlin, Ohio

MICHIGAN STATE INSTITUTE of MUSIC
MICHIGAN STATE COLLEGE
An Internationally Known Faculty, including
LEWIS RICHARDS—LOUIS GRAVEURE—MICHAEL PRESS—
ALEXANDER SCHUSTER—ARTHUR FARWELL
COURSES LEADING TO DEGREES, PROFESSIONAL TRAINING
Address the Secretary, MICHIGAN STATE INSTITUTE of MUSIC, EAST LANSING, MICH.

SCHOOL OF MUSIC
of the UNIVERSITY OF MICHIGAN
ANN ARBOR, MICHIGAN
EARL V. MOORE, Musical Director
Catalog and special information from Charles A. Sink, President

(FRANK) (ERNESTO)
La FORGE-BERUMEN STUDIOS
VOICE PIANO
La Forge voice method used and endorsed by Miss Emma Otero and Messrs. Lawrence Tibbett, Richard Crooks, and Harrington van Hoesen. Also endorsed by Dr. W. J. Henderson.
14 West 68th St., New York, N. Y. Tel. TRafalgar 7-8993
Weekly radio programs WABC (Columbia System) Thursdays at 2:00

Cincinnati Conservatory of Music
Under Auspices of the Cincinnati Institute of Fine Arts
and Affiliated with the University of Cincinnati
Member of National Association of Schools of Music
Second Semester Registration Begins February 1st
A complete school of music and dramatic art.
Instruction now available in all branches in day or night school by same faculty. Full credit granted for night school work. Degrees, diplomas and certificates.
FREDERIC SHAILER EVANS, Director of Music
For Catalogue and information address C. M. Middleton, Registrar,
Highland Ave. and Oak St., Cincinnati, Ohio

BUY IN YOUR HOME TOWN
When You Want Anything in Music

STUDIO NOTES

SALVATORE AVITABILE—The commodious Avitabile studio was crowded New Year's Eve, when eight sopranos, one contralto and a tenor shared an impromptu musical hour. They were Pauline Turso, Joan Heymsfeld, Rita Gamaruto, Edith Nagler, Margaret Mittlemeier, Emma Bollinger, Marguerite Riegelman, Clara Wander, Evelyn MacGregor and Nicolo Cosenzino. Operatic airs, duets and scenes were sung to the fluent accompaniments of Maestro Avitabile. F. W. R.

GRANVILLE ENGLISH, eminent as an American composer and pianist from Louisville, Ky., has a large quota of pupils. Leonora Corona, soprano, featured a song of his at her last Carnegie Hall recital, and he has appeared at various salon affairs, playing his own compositions.

EDITH W. GRIFFING. The Barbi-zon-Plaza salon de musique housed the recital of Colin O'More, tenor, presented by Edith W. Griffing.

A large invited audience accepted Mr. O'More's offerings of Italian, French, English and German songs with hearty enthusiasm. Among the numbers which revealed his talents most effectively were Nina (Per-golesi); The Cloths of Heaven (Dunhill); Variante sur l'air—Au clair (de Bréville); Recontre (Fauré); Ich Trage Meine Minne (Strauss) and The Ninepenny Fiddil (an arrangement by Herbert Hughes).

Mr. O'More has a versatile talent, handles various languages with excellent enunciation and knows how to depict the temper of a poetic mood. Marion Carley was an excellent accompanist. R. G.

EDWIN HUGHES AND JOSEPH REGNEAS presented two of their artist-pupils, Teddy Risch, pianist, and Sylvia Seid, soprano, in joint recital at the Regneas Studio on January 4. Miss Risch, who comes from Havana, Cuba, played Edward MacDowell's Sonata Tragica, and three numbers by Chopin; Polonaise in C minor, Nocturne in C minor and Scherzo in B flat minor. She was warmly applauded.

Miss Seid offered selections from Handel, Bizet, Leoncavallo, Franz, Schubert, Brahms and Schumann, and English songs by Ward-Stephens, Saar and Henschel.

Both these young artists were received enthusiastically by the large audience that filled the studio, and encores were demanded and given. Miss Seid's accompaniments were played by Irene Gruenberg. F. P.

THE LA FORGE-BERUMEN STUDIOS of New York presented their artist-pupil in another radio program on December 24, over WABC. The program was in keeping with the season and, Kathryn Newman, soprano, offered Christmas numbers, including familiar carols. Miss Newman sang with her usual artistry of voice and emotional expression. Kenneth Yost gave excellent support at the piano. Blanche Gaillard, pianist, pupil of Ernesto Berumen, played solos. Miss Gaillard has been heard on previous occasions; she displayed excellent pianistic abilities. M. S.

BLANCHE MARCHESI, distinguished teacher, has returned from London to Paris. She witnessed the appearances of some of her pupils there, including Miss Sabini as Gretel in Hansel and Gretel at the old Vic Opera House, and heard Muriel Brunskill over the radio. Gladys Gay, who recently left the Paris school, sang the role of the Fairy Queen in Cinderella. In London Ethel Davis, contralto, will make her initial professional debut at a Philharmonic Orchestra concert in Rossini's contralto-coloratura airs and a selection from Liza Lehmann's In a Persian Garden. Mme. Marchesi has two American pupils. Miss McHatton, soprano, and Elizabeth Martin, contralto, who are to make debuts in the near future.

MABEL M. PARKER, of Philadelphia, presented pupils in a recital last month. The singers were Margaret

Richm, Olga Swan, Dorothy Hazel, Ruth Fowler, Hazel Heffner and Madeleine Culver. After the program, the guests joined in carol singing.

LIONEL HAYES ROBSARTE—Many of the artist-pupils of Lionel H. Robsarte are in musical comedies and opera. A pupil of Trabadello in Paris, he carries on in the tradition of that school.

RUTH SHAFFNER. Edith Sagerstrand, soprano, pupil of Ruth Shaffner of New York, was special soloist at All Saints Episcopal Church, Brooklyn, during the Christmas holidays, and filled a reengagement at the Lexington Avenue Swedish M. E. Church, New York, on New Year's night. Miss Sagerstrand sang before St. Paul's M. E. Church, Brooklyn, on January 6 and at a reception given by the officers and executives of the Metropolitan Life Insurance Company.

The Trio Lyrique, made up of Miss Sagerstrand and two other pupils of Miss Shaffner, Irene Fuessel and Lillian Jenkins, appeared recently at St. Bartholomew Community House, New York. They sang a new trio by Mrs. H. H. A. Beach, with the composer at the piano and Miss Shaffner singing the obligato. They also offered trios by Brahms, Edwards, Strickland and Saint-Saëns.

Miss Jenkins was special soloist at the Broadway Presbyterian Church on January 20, and Florence Griffin, soprano, was heard at St. Paul's M. E. Church, Oyster Bay, L. I., in December, and also at the Christmas dance of the American Institute of Banking at the Garden City Casino.

WESLEY G. SONTAG gave pleasure through an hour of music in Steinway Hall January 3, in which his compositions for violin and voice featured. Eugene Schwartz, young violinist of decided talent, made his instrument sing in a Bach arioso, and later showed temperament and sureness in Rigaudon (one of Sontag's transcriptions of a Rameau piece), which was repeated. Eastern Romance and Serenade Orientale showed skilful composition and arranging by Sontag, which, with Gardner's From the Canebrake, added further praises for both Mr. Sontag and Mr. Schwartz. Jeannette Comoroda, soprano, sang modern French songs, also Marsh Pools, Lullaby and Twilight by Mr. Sontag. The singer's voice was bright, clear and expressive. Mr. Sontag at the piano was an expert pianist-accompanist. F. W. R.

CHRISTINE TROTIN, who makes a specialty of sight singing, announces two free scholarships in her course of Singing at Sight, her classes meeting Tuesdays and Fridays at 7:30 P. M.

BARONESS VON KLENNER—Marie Spoth sailed on the Europa December 15 for England, where she will sing at important functions during January, returning February 1 to continue her studies with Mme. von Klenner. The von Klenner Trio, Lucilla Brodsky, Marie Spoth and Vivian Hoffman, furnished the program given at the Bowery Mission in December, with the Baroness at the piano. Mignon Spence, whose debut in Malta last season was followed by a number of important engagements in Italy and Southern France, reports appearances in La Traviata, Don Pasquale

and Rigoletto; she will be remembered as a member of the American Opera Company. Emily Shouldis, of Racine, Wis., is again in New York, continuing her vocal studies with Mme. von Klenner. She is soprano soloist at the Church of the Ascension, New York City. Vivian Hoffman, contralto, of Meadville, Pa., sang in the Presbyterian Church of that city during her Christmas vacation. Berenice Alairé, coloratura soprano, will return to Buffalo to sing at the concert given by the Mayor's Committee for the Unemployed. Her engagements for the New Year included January 1, Hotel Plaza, New York, for The American Criterion Society. She will appear on January 18 in New Rochelle, N. Y.; January 22, Knickerbocker Society, New York, and the Century Theater Club, New York, in February. Ruth H. Barnes, dramatic soprano, will sing at the National Opera Club, New York, on January 14. January 18 the von Klenner Trio will furnish the musical portion of the program for the Illinois Society, New York. Solos and duets will be interspersed with the trios.

Publications

VOCAL

Reviewed by Frank Patterson

Synagogue Service, by Frederick Jacobi.

This is the first of the Synagogue Services by contemporary Hebrew composers to be published under the auspices of The Choir Committee of Temple Emanu-El, New York. It is a Sabbath Evening Service (according to the union prayer book) and was given its initial performance at the Temple Emanu-El (New York), under the direction of Lazare Saminsky, last month.

Mr. Jacobi is too familiar as a composer to need any introduction at this time or in this place. What is perhaps not so well known is the fact that he has for some years been making a serious study of Hebrew and of Hebrew music and tradition. He has observed this tradition, and has incorporated his knowledge of Hebrew life, culture and music, in this new service.

The service is dedicated to Lazare Saminsky and an "Important Notice" printed at the beginning of the score informs those interested that "the organ part is to be used in rehearsal; in performance only when absolutely necessary. The choral parts of this work have been conceived to be sung *à capella*, the solo parts unaccompanied." The scoring is for 4-part mixed chorus; the solos for a skilled Cantor, baritone or tenor, capable of doing what we would now call "coloratura," though this is an integral and traditional part of Hebrew music. All of the choral parts are difficult, and it seems unlikely that any but skilled choirs under highly efficient directorship will be able to use this service, it should however serve its purpose in providing music of the best sort for synagogues properly equipped.

Throughout the entire service the music is extremely colorful, often brilliant, and always expressive of a well-defined mood. The counterpoint shows Mr. Jacobi's complete mastery and the work is as contrapuntal as those of the early classic writers

—Bach, Handel, Haydn. The melodic line is beautiful, deeply impressive, and arranged with harmonic simplicity though with contrapuntal complexity.

It would be difficult to praise too highly the ideal that led to Mr. Jacobi's conception of this work, or the manner in which he has successfully carried out his intentions. It is a product altogether fine and has large musical value quite apart from its religious significance. (Bloch Publishing Co., New York).

CHORUSES

Hop, You Grasshopper, Hop, by Christopher O'Hare.

A humorous chorus for two treble voices that is easily accessible and effective, and will entertain the singers as well as the audience.

Lo, Now the Dawn Is Breaking, an arrangement by Christopher O'Hare (for three treble voices) of Elgar's Salut d'Amour.

It is extremely well done, all the voice parts being simple and the result impressive.

Little Star, an arrangement by Christopher O'Hare of the melody by M. M. Ponce known as Estrellita, for soprano, alto and baritone.

The lyric is by Frederick H. Martens. In the arrangement the melody is cleverly woven through the various voice parts, with a result agreeable and sure to please. (Kay and Kay Music Publishing Corporation, New York).

SONGS

Hear Our Prayer, sacred song by Wilbur Chenoweth.

Example of the "popular" type of sacred song that unfortunately still continues to exhibit the taste of certain organists, choir masters, singers and congregations in some American churches.

WING & SON

Manufacturers of the

WING PIANO

A musical instrument manufactured in the musical center of America for sixty-two years

Factory and Offices
Ninth Ave., Hudson and 13th Sts.
NEW YORK

MATHUSHEK

"Known for Tone
Since 1863"

ONE OF THE WORLD'S
GREAT PIANOS

Factory and general offices
132nd Street and Alexander Avenue
New York City

BUY IN YOUR HOME TOWN

When You Want
Anything in Music
REMEMBER YOUR HOME
DEALER

THE COMSTOCK, CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers, Pipe Organ Keys

Piano Forte Ivory for the Trade

STEINWAY

The Instrument of the Immortals

New York

Hamburg

London

Choose your piano as
the artists do. Today's
great ones prefer the

•BALDWIN•

Baldwin Pianos

CHOOSE YOUR PIANO AS THE ARTISTS DO



FOUR PIANISTS CELEBRATE THE NEW YEAR.

Seated, left to right: Robert Goldsand, George Copeland, Benno Moiseiwitsch; standing, at the fireplace, Egon Petri. The artists were the guests of Walter Koons, director of the Mason & Hamlin artist activities, who is standing at the piano.



DAVE EDWARDS, eight-year-old violinist, of Greenwich, Conn., one of Harry Kononovitch's artist-pupils, will play Swiss Airs by Farmer at a recital this spring.



ROSETTA PAMPANINI

is another artist for this season at the Chicago Civic Opera. She was prima donna at La Scala for five years, where she revived Butterfly, after a period of twenty-one years. Mme. Pampanini has also appeared in Barcelona, Vienna and London.



MARTIN P. RICE,

vice-president of the General Electric Company, is taking an active part in the promotion of the Civic Music cause. Mr. Rice has been president of the Schenectady Civic Music Association since its formation two years ago, established under the leadership of Dema E. Harshbarger.



NATHAN MILSTEIN,

twenty-six year old Russian violinist, arrived in New York recently on the S.S. Majestic for his third American tour. (Cosmo News Photo)



MARY HOPPLE,

contralto, appeared as soloist with the Research Club of Bridgeport, Conn., recently, singing two arias, *Sommi Dei* (Handel), and *Song of the Robin Woman* (Cadman), and the songs *We Two* (Kramer), *Transformation* (Watts), *The Cavaliers* (Old Russian, arr. by Kurt Schindler), *Slumber Song* (Doelner), and *Awakening* (Golde). Miss Hopple has been heard in numerous broadcasting hours in recent years, among which are *Enna Jettick*, *Old Stagers*, *Gilbert and Sullivan*, *Armstrong Quakers*, and *Through the Opera Glass*, under the direction of Cesare Sodero.



CARMELA PONSELLE,

appeared as Santuzza in *Cavalleria Rusticana* recently at the Metropolitan Opera House. "She was most cordially received and responded to many recalls," according to a local critic. (Photo by Mishkin)



BERTA GERSTER-GARDINI

recently photographed with her cousin, Benjamin Kauser, before his home on Pomander Walk, New York. Mr. Kauser is the son of Etelka Gerster's sister, Berta Gerster-Kauser.



BORIS KOUTZEN,

composer of *Sonatina for Piano*, which is to be given its premiere at the first concert of the Philadelphia Society for Contemporary Music on January 27. Later in the season the work will be presented in New York under the auspices of the League of Composers.



CONCHITA SUPERVIA

was presented with a turtle mascot by fellow artists in connection with her forthcoming concert tour and appearances with the Chicago Civic Opera. Left to right: John Charles Thomas, Supervia, Schumann-Heink, Gigli. Supervia believes that turtles bring her luck.

MUSICAL COURIER

Weekly Review OF THE World's Music



EGON POLLAK

German Conductor of the Chicago Civic Opera Company

